

ATTENTION SPAN

VILENTLY IL

STATE

ALL MICHIGAN ISSUE #666
LOCAL CHAOS ZINE

ANT APATHY

AND SLEEP
FRIDAY, APRIL 26
W.M.U. STUDENT CENTER BALLROOM

SPAIN
SPLASH
BLACKST
SEPULCHRE
NAPALI
KEEL

MUR THREAT

FROM WASHINGTON D.C.

MEATMEN
NA

FREEZER
THEATER
3958 CASS
DETROIT
NO AGE LIMIT

FIFTEEN
LOOKOUT

MOM HAD

JIMMY HOFFA EXP

MICHIGAN'S OWN WEST COAST

DAGOBAH SQUARE

FRIDAY APRIL 29TH

DAGOBAH SQUARE
1932 PORTAGE RD.
KALAMAZOO, MI
016-342-0413

\$5
Freezer
Theater
3958 Cass
DETROIT
CALLIED

ALL AGES
matinees

NEGATIVE

4 1/2

2nd

Bump-n-Uglies

Detroit's newest

group

NEGA

MICHIGAN

HARDCORE

IS

BACK

po box 1148 grand rapids mi 49501

PUNKS BEFORE PROFITS RECORDS

BRAND NEW

INSULTS thrasher go home 7"

Classic hardcore from Michigan

RELIGIOUS SS DISORDER 7"

BUNNY SKULLS 18 song 7"

brand new one from this awesome MI band

STATE sanctimony 7"

faster better then before

BUNNY-SKULLS s/t 7"

10 songs on this one-sided 45 rpm 7"

BURNT CROSS carcass of humanity tape

Total peace punk from
this great English band

TROPIEZO/OUTRAGED split 7"

RETRO OF POISON 4 way split lp
w/ACTIVE MINDS/ OBJECT/CIRI

ABDUCTEE SD wont stand down LP

CONQUEST FOR DEATH lp

x WHAT HAPPENS NEXT and ASSFORT

TANGLED LINES wash the shit off 7"

Ripping hardcore from Germany

FUCK DETRIOT THIS IS GRAND RAPIDS 7" comp

TAPES \$4PPD
7" \$5PPD
LPs \$10PPD

paypal

punksbeforeprofits@hotmail.com ad %5

www.grscreamer.com

CHECK OUT THE NEW GRAND RAPIDS LOCAL SITE CLASSIC FLYERS/SHOWS/COLUMNS ALL PUNK ALL LOCAL

www.punksbeforeprofits.org ALL PBP NEWS AND RECORDS

Attention Span

SPAN

Attention Span is a local Grand Rapids band. When they first started I was like "this

band is pretty good", but every time they played I was more surprised by how good they were getting. After a little over year of playing mostly local shows and doing one tour the band is unstoppable. Some bands come then they go and you can't even remember their name. Maybe they just didn't have what takes, or maybe they just didn't have the passion for what they where doing. Attention Span is at the point that they have made their mark in local history. When you watch them you know you will remember this band for the rest of your life. This band makes me happy I moved to this area to live through their existence. Some bands have it and this is one of them.

Give us a little history of ATTENTION SPAN why/when/how kinda thing.

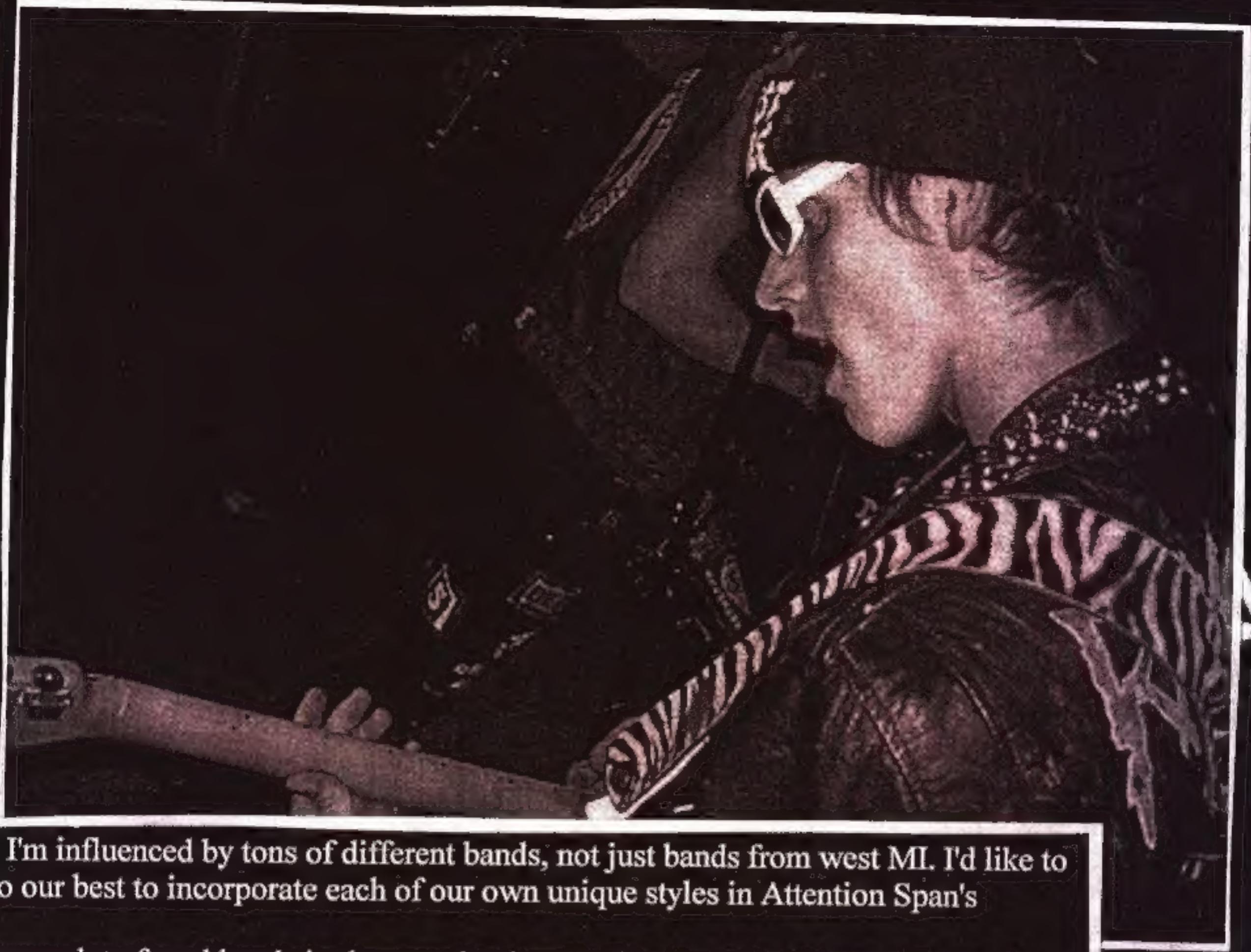
TRENT: Attention Span assembled a little over a year ago. prior to A-Span Matt and I had tried over and over to start bands, but every attempt failed. then we met Ben. At the time he was in a band called The Resistance. We asked him if he wanted to join up with us and he said he was interested. So we started out a three peice band, Ben playing drums, Matt on guitar, and I did vocals. A few months after we started playing shows we met Tim. Shortly after meeting Tim he started playing bass with us. The End.

BEN: Trent asked me if i wanted to jam with him and Mattie sometime, and i thought it sounded like alot of fun. So they ended up driving down to Middleville about once a week for a couple months and we started writing music. We first were going to be called

the Bleaks...and through that time had a few different bassists but none of them ended up being able to make it to practice consistently. After awhile of playing without a bassist we changed the name and just decided to keep it a three piece for awhile.

It seems alot of bands no matter what get that west mi sound even if they dont mean to they end up sounding like they are from this area. Are you influenced by any west mi bands?

MATT- There really isn't a local band that influenced me personally. There are a lot of local bands with a lot of aggression that inspired me to want to be in a band. Going to offbeats shows when I first became into punk was the main reason Trent and I wanted to start a band, us two had been trying to start this project for almost three years.



TRENT: I'm influenced by tons of different bands, not just bands from west MI. I'd like to say we do our best to incorporate each of our own unique styles in Attention Span's sound.

BEN: Theres alot of cool bands in the area that i really like, but i don't know if i can cite specific bands...west michigan's punk bands as a collective is uplifting because theres alot of good people with good heads on their shoulders, and i guess that influences me to keep going, not lose hope, and keep having fun with it. As far as a certain sound goes i think almost every band around west mi has their own unique sound, but i guess one commonality i've observed is everyone is playing pretty intense, if not heavy, pissed off music, and i think a contributor to that is just how fucked up of an era everyone is living their lives in.

This is an all michigan issue of SLASH AND BURN so whats your top 5 best and worst things about living in this state?

MATT- I'll start with the worst. 1. The winters. 2. I think that's it. The good things? 1. I think Michigan is awesome. 2. The friends. 3. The spring and fall.

BEN: I guess we'll get worsts out of the way, uh... 1. The winter can sometimes take toll on your mental being if you're not careful. 2. The policemen in this state have NOT been playing nice. 3. I don't want to nitpick at the punk scene, because like i said i really really love what we have going for ourselves here, but there are some prunes hanging around who think they're better than other people, and they're nothing more than a drag. I can't think of any other worsts. Bests: 1. Theres some fun skateparks up here. 2. All the good friends i've met here. 3. Lake Michigan 4. The warmer seasons are actually quite nice. 5. Knowing i'm near Canada if i ever have to high tail it.

Most of you are at the age to start voting so what do you think about the voting system in the US, and do you see much hope in the candidates running this year for president?

MATT- I would vote if there were a good candidate worthy of voting for. But on the other hand I don't think I would vote because I would be voting for the lesser of two evils, and that would be voting for evil stuff, which is fucked up.

TRENT: Having the ability to vote perpetuates the illusion that we are free, even if our voices are heard they will be ignored. I certainly won't be voting; however I did read up a little on Ron Paul and that dude seems alright.

BEN: Voting is an odd thing, on one hand i'd like to do my part and try to decrease the chance of John McCain taking office, because that guy has bad news written all over him, and on the other hand i'm thinking no matter who i vote for chances are their all scumbags; not to mention i have to contemplate if i even want to associate myself with that system in the first place...and i guess i haven't fully made up my mind on that. I know for this election i'm not going to vote because i'm not sure where i stand yet. I suppose i find some hope in one of this year's candidates Barack Obama, because he is the first major candidate i've ever heard give credence to the claim that our political system is corrupt.

You guys played a show awhile back and one of you went to jail, and some of you have just had cop problems. Do you have any solutions to the police oppression in this area?

MATT- I really wish I had an answer to that question. It seems like no matter what you do there's no way to win. It's easy to get fucked over, all I know is... in this world if you stand up to a cop you better be able to afford a good lawyer, because you're going to get fucked. Unfortunately that's how this country works. It's fucked up, and is one of the reasons I am in a punk band.

TRENT: Anyway you can! Let them know they're not fucking welcome! I'm sick of feeling uncomfortable in my own neighborhood because these clowns have suddenly got the balls. I say we hit 'em where it hurts!

In some songs you talk about fighting back. Do you see pacifism as way to fight back or do you think we have gone to far and in order to see change without violence?

TRENT: Well, our oppressors pose a physical threat upon us and to my knowledge no revolution has ever taken place without the site of blood. I'd like to be able to say that we can sort this mess out in a peaceful non violent manner but things seem to be getting worse and worse, we're living in the age of fear and our enemies have no fucking hearts. In my opinion we should protect our right to bare arms and contain a willingness to fight back if necessary.

MATT- Personally I don't think enough is done. It's scary to fight back and voice your opinion, in fear of throwing your life away, because you can't even tell a cop he's a fascist pig without going to jail and getting nailed with charges and fines that only make it harder to get by. It's almost sad that we can really only voice our true opinions through music, shows, protests, and zines. Then again, that's why the punk scene is so beautiful, we can voice our opinions and meet other people who actually agree with us and who we can associate with. That right there is a big part of the battle, it's just too bad that it can't be more direct at times.

BEN: Sometimes it seems like we've gotten pushed around to the extent where the only way to right things is by using violence, but using force is stooping to their level. I think its very possible to do damage to the system, to protest the system, to recognize its fucked up nature, and to overturn the system, and to do it peacefully



Being young right now in punk you must feel the heat from some of the older punks acting like it's all over and it's all been done, and punk is dead. What is your reaction to this?

TRENT: Disregarding the amount of people who are involved or the amount of damage we are doing, as long as someone is still doing their part, punk isn't dead. We're still

young, we're still hungry, we're still angry, and we're still bored without it so, all the OG's talkin' shit can stuff it!

BEN: It's bullshit. No one owns punk, or music in general, and no one has authority to claim its "dead". As far as I can see punk is far from being cashed. There were amazing punk bands, there are right now, and there probably always will be. So all of those curmudgeons can stick a sock in it.

MATT- I hear that shit second hand all the time. no one really ever says it to my face. But all i can say is if punks dead then why am i still here?

Attention Span

Whats the future for ATTENTION SPAN tours/records anything?

MATT-We have a tour planned with Positive Noise "a newer punk band that is sooo intense looking foward to spend time with them" But that's in the end of June. We just got done recording.

and still in the progeses putting that music on sometime. we'll have tracks from taht recording on cassette for the tour. And of course we all plan on continuing going to shows playing shows. And getting excited about new bands.

TRENT: Well we finished recording for our album 'Garbage People' a couple months ago and are hoping to have it mastered and pressed to vinyl real soon. We're going to put a few old recordings on tape for tour in june with our friends Positive Noise. I'm ultra stoked about it I've never toured before! I get pumped everytime we leave the area for shows!

2009?

STATE



Let's start with a history lesson on the STATE. When/how/why it all started.

Art: For me it all started with the Kennedy assassination.

Musically it started when Keir and Preston, and eventually Chris Day, rescued the State from the chaos the original band had fallen into. Not that everything's all orderly now, or anything, but it's interesting chaos rather than boring, frustrating chaos.

At first, in 1979, it was me and Aaron Jones on drums and Jim Campbell on bass. We couldn't find a singer, so I sang. We played shows with Destroy All Monsters: Ron Ashton's post-New Order band, with Mike Davis from MC5 and Niagara...groovy huh? Also Gang War, which had Wayne Kramer and Johnny Thunders, also Dennis Thompson from MC5 on drums. One New Years Eve show this weird band from Ohio was on the bill, this young band called The Necros...

We had our moments. We started Ann Arbor's first punk era all ages space, called, oddly enough, the Statehouse. But instead of , uh, legislating, we played and promoted rock and roll. It was all illegal, of course, and finally got shut down when we got too big for our britches, i.e., the local bar business/band booking mafia. We had Gun Club play the same month they were on the cover of New York Rocker, along with Bored Youth, and the Necros. We were hooking up with the newly happening Detroit hardcore scene, and the Touch and Go crowd. This was *verboten*, apparently...the city of Ann Arbor dragged the old retired police chief out of his crypt to personally lead a force to dismember the Statehouse, right in the middle of that show. Quite an honor, really.

If I remember correctly, some of the Necros let the air out of his tires. All's well that ends well!

Anyway, after a while the Jim and Aaron thing wasn't happening, and the State was me and a constantly changing lineup. Sometimes I'd meet a bass player and he'd be on stage with me that night, wanting to do Lynyrd Skynyrd covers.

Preston: One day around 1980 my little sister came home all a-glow about a band she'd seen where this guy Art performed as if in a psychedelic or hypnotic "state". The name also implied a political side to the band. I went to a couple of State shows, tried to join the band, and was eventually admitted, first on bass, then second guitar, and was ultimately reassigned to vocals. Keir had been hanging around the State as a kid, was now on drums, and turned us on to this new thing called hardcore, and the thrash beat. Chris was kind of our Sid Vicious figure.

The notorious "old" State did lay the groundwork for the band's second phase, and is at the root of what we do today. The self-deprecating humility notwithstanding, the original State had already made its mark without us and pretty much wrote the book on what we called at the time a "chaos" punk band. Amateurish on the surface, but at the same time very musical and overpowering. It is no coincidence that they were on bills with Destroy All Monsters and Gang War. If you can imagine Art with a bowl cut and mirror sunglasses, bawling into the mic and playing a battered SG into a curly guitar cord that ran into a roaring Fender Twin on casters—it was a trip. The weird thing about our band is that it grew directly out of late 1960s Michigan high-energy, psychedelic, politicized rock-n-roll—the proto-punk you read about in the history books—in a cocktail with the anger and velocity of '80s hardcore.

Today a lot of bands are getting back together, and it seems a lot are just cashing into something they see as a profit. How do you feel about this?

Art: Well, one thing no-one could ever accuse us of is making a profit. Not that I see that as a badge of honor or anything. Maybe we just suck?

Preston: There's a little more to this question than meets the eye. On reflection, it turns on the bigger issue of the interrelationship of music-for-music's-sake versus commercialized music; of fine versus commercial art; of folk music, really, or what used to be called "home music" versus professional music. Any band that performs in public and publishes recordings is ranged somewhere on that spectrum. D.I.Y. punk is uniquely situated because by nature it loathes exploitation, but is at the same time the hottest music on the planet, and needs to get out there.

But, yes, I can think of some old HC bands that seem to have gotten greedy and sold out, which is revulsive. Like a former speed thrash "punk" band playing to the neanderthal metal scene and presiding over wet t-shirt contests at Harpo's and acting like imbeciles. But the State plays for hearts, not dollars. Sell-outs try to appeal at any cost to the greatest quantity of consumers in order to maximize sales. Good punk bands by contrast ignore the numbers and focus on a certain quality of person, i.e. other (real) punx. So it's quality over quantity. If you can go to the mass market on your own terms, however, like the Misfits to some extent, then that doesn't bother me too much. As long as the spirit is still there, and the artistic integrity. On the other hand, there is something troubling about a big-time anarchy punk band selling CDs and merchandise at Kmart.

Fortunately, the HC thing is not only innimical to capitalism, but also immune to corporate manipulation, partly because the sounds we generate are too dissonant, too grating really to become commercial fare. It always seemed to me that the hardcore strand of punk rock was about creating a musical crisis, where the shit was just off-kilter. The thrash beat is very unstable, off-balance; the biting distortion, the screaming: it's all very upsetting really. You can't market that shit. To enjoy noise like that, you yourself have to be mixed up, inwardly dissonant by nature, a reject of society full of negativity yourself. This is not pleasant feel-good music. And there is no bling at the end of the rainbow. So stay true to your art, and play to the tribe.

How do you feel about movies like AMERICAN HARDCORE that just talked about hardcore from 80-86, but discredits anything after that. They seem to talk like since they gave up then hardcore was over.

Art: Kids today are updating the HC sound, in some subtle ways and some not so subtle. Sometimes sort of hip-hop influenced, but in a cool way, I think, not like "rap-rock", y'know?

And I hear this sense of bands being a little more stylized. But the stylized thing has always been there. I've always liked a tension between raw emotion and style. Like the Stooges have always had that, I think.

I mean, we're often referred to as "old-school", which no-one could do if there wasn't something new, right? But really, the wider world hasn't even caught up with Minor Threat yet.

I'm still trying to catch up with Chuck Berry.

Preston: Well, hardcore was pretty dead by 1987. The term "generic hardcore" kind of summed it up: there was a lack of creative spark at that point.

How do you feel about hardcore compared to when you put out No Illusions compared to the new 7" Verboten?

Art: I've always heard hardcore as an opportunity to go over the top, energy wise, re: feelings and ideas that move me. And that all still works for me, 99% of the time.

Re: "Verboten", it's packaged like No Illusions, and it's on Statement, which is interesting, but mainly it's something different. Preston has always wanted to do something in German, I think, 'cause he loves the language.

This record is sort of Preston's baby, really.

Preston: I guess the question is how hardcore punk now differs from hardcore in its heyday. Well, first off, the scene around the music now seems a lot cooler than the original scene. I mean, for someone who listened to the MC5 and the Stooges at 13, and came up in the New York Dolls-Ramones-Sex Pistols era, the new HC punx were comparatively narrow-minded in their focus, to say the least, if not judgmental and intolerant toward other music. And a lot of the energy was fairly violent. Sometimes we wondered if HC punx were punk rockers at all, or bigoted suburban jocks. Ultimately, the State was a little more street than that. If not gutter.

The music now is different, too. A lot of people have commented that what we used to call "thrash" has now morphed into a kind of bald-headed, tattooed and mustachioed aggro metal: the new "hardcore". At the same time, we have done shows with some fairly astonishing hardcore punk bands, some of whose music is metal-tinged, but at bottom dyed-in-the-wool true-blue punk: i.e. "hardcore" in the sense of the word that it strikes at the heart, at the inner core of punk culture and punk music. Bands like I Object, Vitamin X, No Slogan, Condenada, Bill Bondsman, Minus 9. And there's just a shitload of awesome music in what they do. A lot of it is the drumming, tempo shifts, dynamics, the lyrics, vocal phrasing, the attitude. It's a pretty elusive aesthetic, but if you can hit it, and mine it, the shit is just unreal.

Can you explain why the German 7" that just came out is called VERBOTEN?

Art: Verboten, it's a punk word... "forbidden". And it's a German word that people like myself, who don't speak German, know. Along with "nein", "jah", and "dumbkoph".

Preston: We called it "forbidden" partly because "verboten" is a known German word in the U.S. that evokes the World Wars and sums up a social critique that I have been leveling in various forms in various songs increasingly: that truth is taboo, that punk subculture is taboo, that people mold their lives around political phobias that the forces of manipulation purposely instill in us. I made a poster for a show recently that used an old etching that involved a medieval burgher leaning on a pike or spear as he watches witches burn at the stake. That's the essence of the song "Spiessbuerger" (pikeman) on the new 7-inch: phobic conformists who blithely stand by while outcasts are stigmatized, victimized, and destroyed. It has to do with the Holocaust, with Iraq, with plain human evil.

Why German? We're trying to break into the German punk scene. Kind of a Detroit-Berlin bridge. I know German, and the State has always had a couple few German songs floating around. The concept is a bit eccentric, but we thought we'd put out an intercontinental "novelty" 7-inch of sorts: two new songs in German plus two new ones in English, with translations on the lyric sheet/poster. We're hoping to do a mini-tour in Germany, like Detroit 442 and a lot of other bands seem to do.

Has the State ever toured outside of the US? Or do you have any plans to hit anyplace in the future beside Germany?

Art: We've had some offers. France, England, Mexico, Canada. Right now there are some visa problems involving a certain guitar player... hopefully those are about cleared up.

I'd love to tour outside the U.S....the farther the better!

Preston: We are hoping to make it to Europe for a spate of shows, and hope to hit California in the not-so-distant. For now, we do weekend nights around the Midwest and New England.

It's an election year. Do you guys vote or not? What do you have to say about the last 8 years and what do you have to say about the future?

Art: I have voted, sometimes with reservations. Sometimes I feel like a bit of a sucker for legitimizing our undemocratic "democratic" process. On the other hand, the right to cast a vote against someone you really despise is

something Americans have fought and died for over the years. I remember how good it felt to vote against both Bushes!

I think Election Day should be a major holiday in the U.S. It's ridiculous that it isn't.

The last 8 years... well they've been good for punk rock and bad for nearly everything else. A lot of people have died unnecessarily, and a lot of disastrous seeds have been sown. As to how it plays out, a lot depends, of course, on the U.S. having sane leadership going forward. And a lot depends on what "we the people" do, corny as it might sound.

There IS power there, though so many forces conspire to prevent us from using it.

Preston: Yeah, I vote sometimes, for what it's worth. It will be news to no-one that these have been the darkest eight years in historical memory, unless you are old enough to remember Vietnam or the Nazis. I guess the lesson is that history always has surprising reversals in store for you. Hegel writes that a singular event can change the face of history in a flash. Like 911 or the fateful decision to invade Iraq.

I kind of hate to say this, but I was bemused and disheartened to hear nary a peep out of other punk bands about the Bush regime, the War, the attack on our privacy rights. It is weird.

The current truism is that it can't get much worse than this. Don't count on it. A real pity is that if a Democrat gets elected, their presidency will be consumed by trying to repair Bush's damage. The next President will be the fall guy.

So you have lived through the Bush years and the Reagan years. So tell us which is worse?

Art: They both are responsible for tons of gratuitous misery. Bush is worse 'cause he's killed so many people, and done such grievous damage to the one thing he was sworn to protect, the U.S. Constitution. But Bush has pretty much blown his cover with most of the American people, while Reagan is insidiously and ridiculously venerated.

That false mythology shit can do a lot of damage. The cult of inflated personality, you know?

A lot of pop stars are that way too, but like Britney Spears doesn't command the U.S. Armed Forces, you know? Though she'd probably do a better job than Bush.

Preston: Obviously the Bush years were worse, but Bush and the evil he caused was in fact the end product of the so-called Reagan Revolution: the birth of ideological right-wing conservatism as the predominant force in American politics.

We all know you guys don't make a living of the band so what does everybody do in the band? Is it hard to balance family/hardcore/work?

Art: When I'm not engaged in top secret espionage missions overseas, I drive a taxi in Ann Arbor...as infrequently as possible! The family thing is a lot harder, I think, for Keir and Preston, who are each married and have numbers of children.

Preston: I drive a cab all day every day, teach German at a college evenings, play rock music at night, and have a wife and five school-age kids. There are other things I'd like to do, like write or resume my languishing career as a concertinist and folk singer, but one thing I can tell you is that if you do limit your focus to priorities and give them your all, your garden will grow. If you are off-handed and half-assed about your band, it will show. It is no exaggeration to say that the State has increasingly become the sole focal point of my creative life. And my wife and family are the sole focus of my social life.

You guys are from the Ann Arbor area, and have been since the start of the band, correct? How has it changed over the years? Any bands people should check out past or present?

Art: Ann Arbor has gotten more expensive and a lot less stoned and energetic than during the MC5/Stooges/White Panther days, but then so has the rest of the country. It sort of sucks now...but there are a whole lot of very cool kids here. They put on the best shows, the all ages house shows. And of course some very cool older hardcore rock-n-roll people live here...

There's not a lot of hardcore bands in Ann Arbor at the moment, but there are some very cool "underground" bands that aren't really HC, but still interesting. There are strong creative currents here. There's this sort of jazz punk band that's got a following called the Pussy Pirates, as one example. And one of the very coolest American rock-n-roll bands EVER, though they don't play often these days: the Cult Heroes.

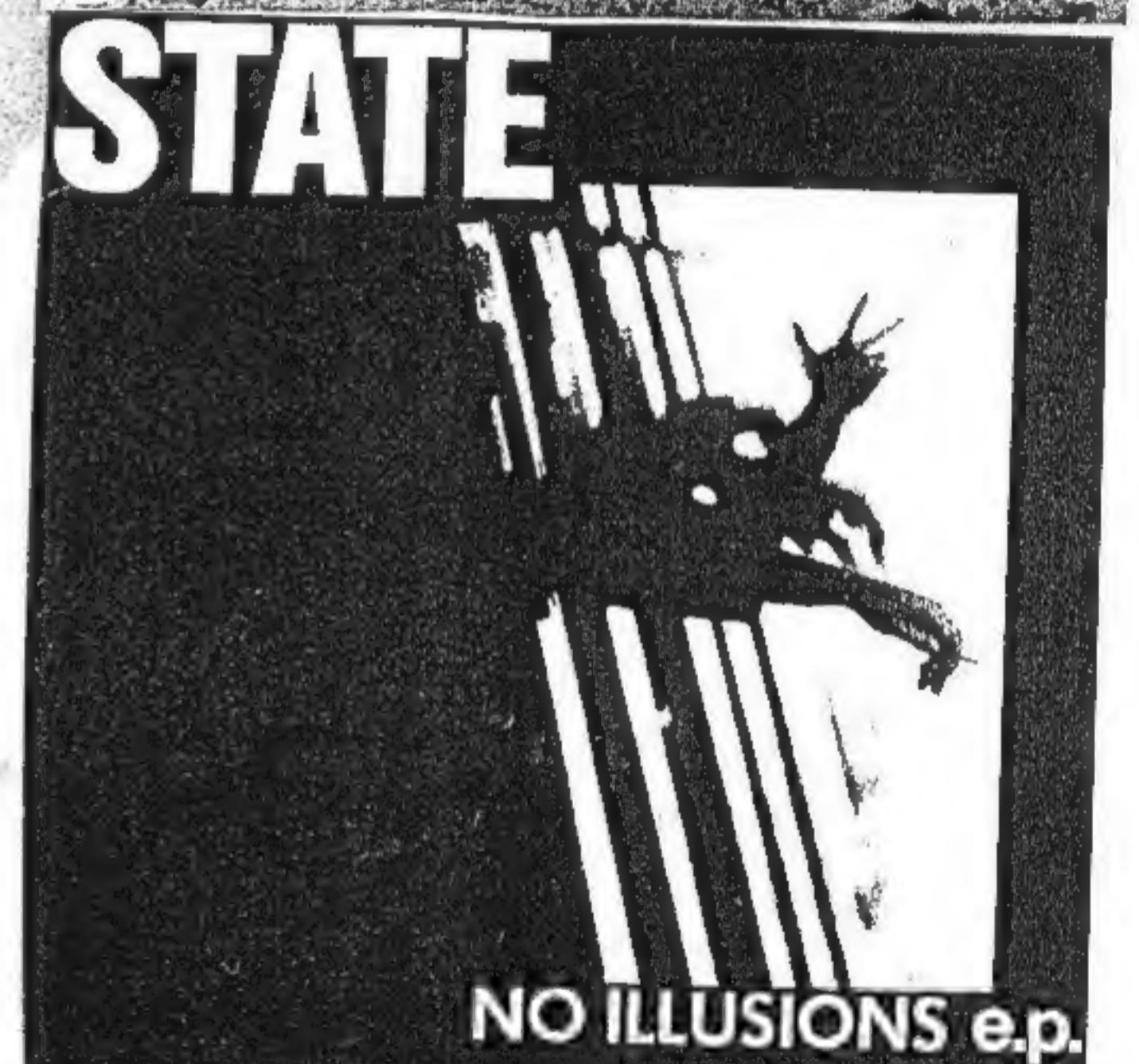
Not too far away, in Ypsilanti, there is more of a hardcore high-energy scene growing. One cool band from Ypsi is Invader...there are others.

Preston: Keir is Canadian, Art grew up in northern Metro Detroit, and Jeff is from Ypsilanti—kind of the Bronx or South Central of Ann Arbor. I am from Newport News, Virginia, but grew up in Ann Arbor. My wife Aviva (who grew up itinerant) likes to say that I grew up "on the mean streets of Burns Park". All this would be entirely irrelevant if it were not for the fact that Ann Arbor actually had a music scene and a punk scene at one time, with its own kind of sound. So we really are an Ann Arbor band. But the State has always been better known in Detroit because Detroit is a rock-n-roll city, whereas A2 is trendier, more "artistic". There are some very cool punk rockers here now, mainly focused around the Raw House and the Fleetwood Diner.

Keir and I formed the Bitter Pills in 1993 and played around Detroit till 2003, with different bass players, second guitarists, and guest singers. It was basically fast street punk. Eventually we'll offer a CD of Bitter Pills stuff. We did shows with the Trash Brats, Dead Heroes, God Bullies, Gutter Punks, Pub Life, Feisty Cadavers, Beer Whores, Hillside Stranglers, Rat Finks—all great Detroit punk bands that weathered the 1990s.

What are the future plans for the STATE records/tours is there any end in sight?

Preston: The State wrote a lot of songs in 2007, and released the Fuck This/State split E.P., the current German E.P., and will soon release a six-song E.P. on Punkbeforeprofits called "Sanctimony". We are entering a new writing phase that will result in another record in late 2008 or early 2009. We play a couple few shows a month. We have the good fortune of not being completely irrelevant in the HC resurgence, and live to play rock-n-roll, so we actually do see no end in sight. Bop till you drop.



STATE

NO ILLUSIONS

THERE IS NO GOD
THERE IS NO FATE
THERE IS NO LOVE
THERE'S ONLY WASTE
PRETTY SOON I'LL BE DEAD
MY WHOLE LIFE EXPLOITED

NO ILLUSIONS



Local Chaos is a zine based out of Ann Arbor MI. I first came across this zine on the internet, and was blown away and had to get a copy. So I got in touch with the author Wes and was blown away by his excitement for punk rock and skateboarding. Soon after talking to him I got the zine in the mail. It was all cut and paste and filled with some cool writings a lot of cool photos. In a day and age where people care less and less about zines and art like this it was great to see Local Chaos. The effort Wes puts forth is one of the main reasons I still do this zine. So take some time and check it out.

GIVE US A HISTORY LESSON ON LOCAL CHAOS WHERE/WHEN/WHY

localchaos started out as a zine in 1982-83. The focus was local music and skateboarding that me and my friends were doing at that time. There were other zines in the area. IRH (isolated rat hearts) and A2 Review. Both awesome zines. IRH was more political. A2 Review was music and art/comics. I did localchaos because it was FUN! getting together with friends, cut and paste, glue everywhere! I also felt that we needed a zine to showcase all of us skaters. There were a LOT of skate zines being published at that time in different cities. We didn't really have one for our group/town. I felt it was important to showcase our town and what was going on here. Localchaos was part of a huge zine network. Zine editors from around the country would exchange issues with each other. We could travel to just about anywhere in the midwest and east coast and find connections/skaters/bands/friends that were made through this network. My girlfriend at the time published "A2 Review" so I was totally in the zine scene so to speak.

YOU TOOK SOME TIME OFF SKATING AND THE ZINE CORRECT? WHEN AND WHY DID YOU COME BACK?

I stopped doing the zine because I felt that it got boring. Maybe it was me. My focus in life was changing and I simply didn't take the time to put together any more issues. I was skating pretty hardcore at the time and that in itself was all that mattered to me. At the same time there was a low period in local music. I wasn't playing in a band any longer and well... I guess I lost interest in the local music side of things too. After 12 issues, I stopped doing the zine around 1986-77.

I was still skating at that point. In fact around that time period we built another legendary half-pipe, the Joy Rd ramp. I was living out in the country at that time and we had a barn big enough to build a ramp in. Our ramp was 24' wide, 10' trans cut at 8' tall, 14' flat and pool coping all around. A BIG "mini-ramp". At one point we built a 4' tall, 8' wide vert extension in one corner. We even put a curb (that we stole out of a parking lot) up on that extension. It was nuts. Skaters came from ALL over to skate there. Sessions were always at night. Usually starting around 8pm and going till sometimes 3-4am. It was not uncommon to have 20-30 skaters at any given session. Several Pro skaters made it out to skate with us. Jim Murphy, Monty Nolder, Ben Schroder, Reese Simpson. Andy MacDonald skated out there whenever he was in town. This was before he got all famous. That ramp was torn down in 1992. After that my life changed for the worst. I stopped skating, got divorced, some of my best friends left town. In 1993 I moved away from the farm.

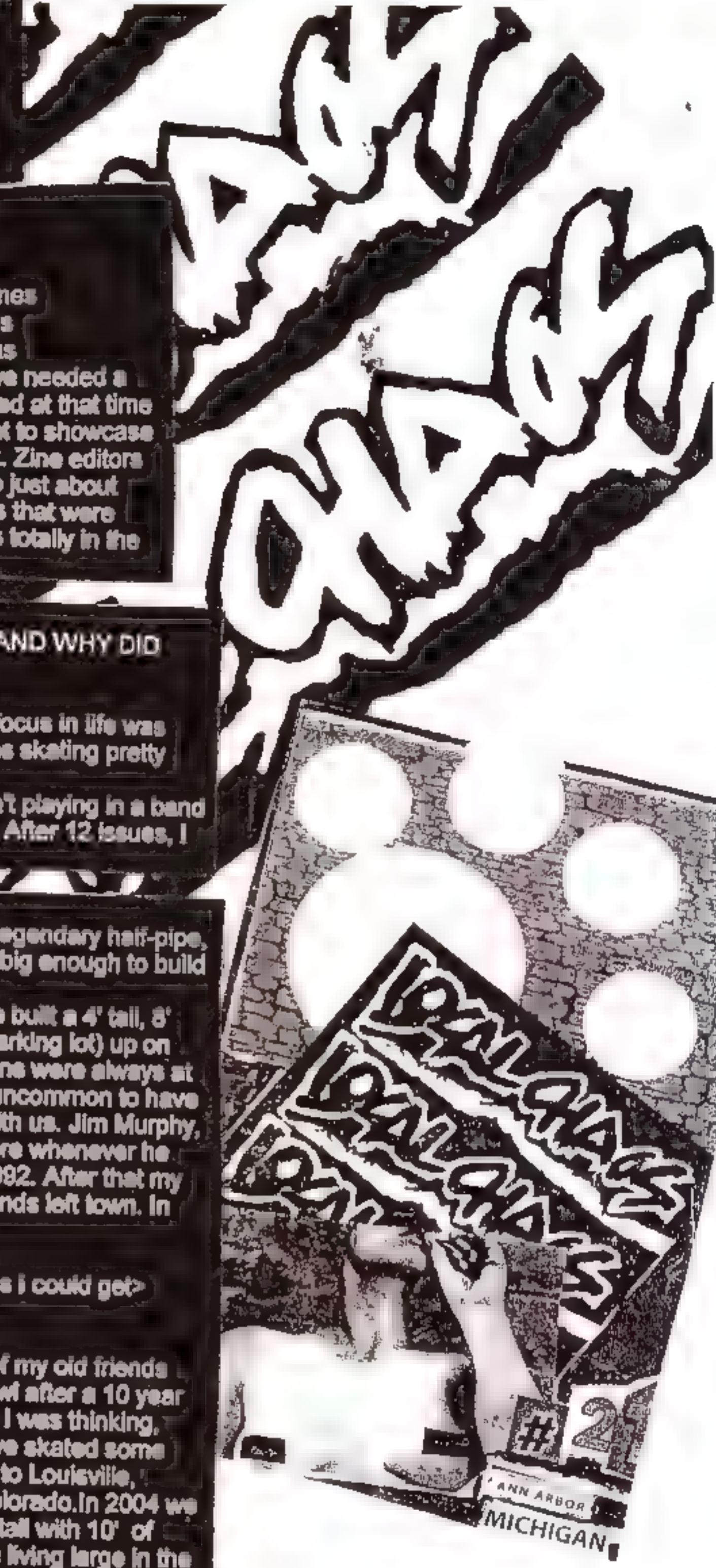
<insert a 10 year period of drinking, drugs and living my life about as STUPID as I could get>

At some point around 2003 the skate spirit came back to me. I contacted a lot of my old friends and we all got together and went skating. It was amazing to drop back into a bowl after a 10 year stoppage. I started skating again on a hardcore level. If I wasn't actually skating I was thinking, dreaming and planning skate trips and such. We have taken many trips and have skated some amazing places. Besides most of the concrete parks in Michigan we have been to Louisville, Powell, Athens, Grove City, Skatopia and a few parks in and around Denver, Colorado. In 2004 we started construction on a new half-pipe ramp. This one was 20' wide, almost 8' tall with 10' of flatspace. This ramp really got our group back together and once again we were living large in the skate community. Bonfire parties, skaters from all over, FULL-ON snake sessions, good food, friends. It was awesome. Having our own place to skate made me feel like I was truly back and on the right track with my life again.

WHEN DID YOU GET INTO SKATING AND PUNK ROCK?

I skated as a kid in the late 60s. Clay wheels, cutting and shaping a deck. I spent a lot of summers with my Grand Parents who lived at the top of a hill. So us kids would see how far we could go down the hill before falling off. I remember that falling was a given. It was just a matter of when and how hard. Sometime we would set up beer/pop cans like a slalom course. Another thing we did was set up the cans to see how far one could jump over them onto another skateboard. Kinda like a "long jump".

In the 70's I got my first board with urethane wheels. I skated that all over my area and we even had a small quarter pipe ramp in my driveway. It wasn't long before my dad wanted that ramp to go away. We moved it to a local tennis court and that lasted one whole summer. At times there would be like 10-15 kids all learning how to kickturn on transition.



ISSUE
NO. 11

Another thing happened to me in the 70's that would have a major impact on my life. I "discovered" bands like the Ramones, Sex Pistols, Misfits and the Dead Boys. Up to that point my musical experience was arena rock concerts. My friends and I went to many shows at Cobo Hall, Silverdome, Chrysler Arena and elsewhere. Black Sabbath, Led Zeppelin, KISS, Bob Segar, Foghat, ZZ Top. You get the idea.

TOUCHES

Deep down I wanted/needed something heavier, meaner, more harsh. I can't remember how I found out about the Sex Pistols. It only took one listen of that legendary album "Never mind the Bullocks" to show me "the way". I had recently begin playing guitar. Well.. teaching myself to play and I didn't stop till I learned every single song on that album. Next for me was the Ramones and Dead Boys. After some time I could play the guitar parts on all those songs too. At least the ones I thought rocked. My style of guitar playing is not "correct" in established musical terms.. I play with a 3 string bastardized bar chord variation.. I'm not sure if I can get that into words but that's about it. My first attempt at a punk band was around 1978. We did mostly originals (songs I wrote) along with a couple of covers. As soon as we had a set list together the drummer quit. Turns out his "heavy metal cover band" friends were making fun of him for being in a punk band. Aint that the shit? A bunch of unoriginal "cover musicians" who had NEVER wrote a single original song talked him out of being in a band that wanted to do original, self written music. As soon as I graduated from high school (yep! high '79) I moved to Ann Arbor and fell into the punk/underground scene here. During the 80s I played in 3 different bands. The Service, 3-D Jesus and P.V.C. (pools, vert club). I never took any official guitar lessons and to this day I still play "my way".

"MAGAZINE FOR THE SKATE AT HEART!"

YOU HAVE BEEN THROUGH MANY YEARS OF SKATING. HOW HAVE YOU SEEN IT CHANGE OVER THE YEARS. BETTER THEN OR BETTER NOW?

Skating and skateboarders have advanced to a level that I never dreamed would happen. Its amazing to see the kids throw their boards and bodies down HUGE stairsets, along walls and rails. FULL on commit or die situation. Today's skaters see lines in the street that we didn't. Probably never would have EVER seen. Its different and that's one of the best things about skating. It evolves and adapts to the person and personality. I can't say that it was better before or now. Its skating and skateboarding will always rule. No matter what year it is.

I JUST TURNED 31 THIS YEAR. IT'S TOUGH TO ALWAYS STAY POSITIVE WHEN THE WORLD IS GROWING UP AROUND YOU BUT YOU REFUSE. HOW DO YOU DO IT?

Good question. I really don't know how to stay positive. I go thought life pissed off most of the time. I mean I just do my own thing and it seems to work for the most part. I will say this, I have learned that people/friends will come and go. That's not going to change. The ones that matter the most will always be there. Also you have to define for yourself what "growing up" means. A lot of people my age are looking at retirement strategies. I can't think on those terms. I feel like I'm 20-

something in my head. At times I'm hanging out with a much younger crowd. Maybe I am just used to it after all these years. For as long as I can remember, I've been the "old guy" at the session. After a hard skate my body reminds me of exactly how old I really am.

WHO IS YOUR FAVORITE SKATER OF ALL TIME?

I'm not into hero worship, so I don't have a single fave skater. I love and respect just about everyone that I skate with. Also being pro or sponsored means NOTHING to me. You come skate with us, you leave all that commercialism behind. Pure and simple.

BEST MICHIGAN HARDCORE OR PUNK BAND EVER?

Wow. That's a hard one to answer. I don't see it as a contest and there is no way I could label a band as the best. ALL hardcore/punk bands rock if they are true, honest and not a bunch of fucking poser fucks.. I do tend to like a rough unpolished sound. Some bands over time have become TOO polished. The edge somehow got lost in all the rehearsals to make everything sound perfect. I will give a shoutout to all the bands that mean something to me. G.O.C, Ground Zero, Variables, STATE, Dismissal, The Truth and my bands The Service, 3-D Jesus, PVC (all these bands are from the 80s). My current fave bands would be MOM, Minus 9 and Mazinga.

Gene ZIMMERMAN

Even though they were not part of the crowd I belonged to I always thought Negative Approach had a great sound. Loud, mean and lean. I never cared much for the Necros even tho they were popular. I mean, those guys all rode Tracker Trucks. We all rode Independent Trucks. So there ya go.

REVIEW



\$1.00
COST

SIDE

FLINT ACTION

PTOWN SCENE

IRS OUT

OS QUAD

VIEN

IF YOU COULD TAKE AWAY ANY SKATE TREND WHICH WOULD BE? IT CAN
BOARDS/FASHION TRICKS ANYTHING.

WAX!! stop waxing the coping, ledges and curbs you stupid useless FUCKstains! If I ever catch anyone waxing something that I am skating I will rip their fucking arm off, beat them to death with it and shove that PLUS the wax up their ass. I feel very strong about this. Waxing something to make it skate easier goes against everything we stand for. Its this simple - if you can't grind across the edge then you are NOT going fast enough. Grow a nutsec and come correct. Or sell your skateboard and go play mini-golf.

YOU LIVE IN ANN ARBOR CAN YOU TELL US COOL SKATE SPOTS AND ANY RAD BANDS YOUR INTO?

Even though street skating is banned in some parts of Ann Arbor there are still a lot of rad spots to hit. The Courthouse has a nice marble ledge. There are some parking garages near Main and Miller that have nice areas to shred. The "potato chip" is a happening spot. Just keep one eye out for cops. The northwest side of town has some pretty fast hills. Well as fast for this part of Michigan. I know of some skaters who have mini ramps in their garages or backyards. Right now we are building a 24' wide half-pipe in my backyard. Also we have a group of folks working on getting a free concrete skatepark built here in Ann Arbor. Check out <http://a2skatepark.org> for more information on that.

As for bands? I've spent some time over at RAW haus. RAW (rotten apple workshop) is a house/collective that host "all ages" shows once or twice a month. They also host the annual "punk week" celebration held every August. There are several "house" bands that play or rehearse there. MOM, the FAS, Texas Prison Rodeo. Other local bands that I like are Mazinga, The 77s, Pussy Pirates, Gepetto Filee, Counter Cosby, Minus 9.

WHATS NEXT FOR LOCAL CHAOS?

A new issue is in the works and as long as it stays fun I'll keep putting them out. I dig the whole

D.I.Y. printed 'zine thing. Web based 'zines dont mean as much to me. In fact I don't think I really even check any of those out any more. The printed effort seems more proper to me. Roots! Also there has been some talk of doing a band compilation. My bro Yerb and myself have been setting up a bit of a studio space to possibly do some recording. I wouldn't mind getting a band together again. I do have some fresh songs and lyrics worked out. Once the ramp in my yard is completed we will see a big surge of skate activity. I think that along with some other efforts will really bring the skate community in this area together. Future 'zines will be put together based on all this activity. Also in the last couple of years Yerb taught me how to make/burn/design screens for screen printing. Printing tshirts and patches is fun! And since we got our methods for generating a screen down that all comes pretty easy. We have around 50 different screens right now and I have 3 new designs in the works. I've done tshirts for a couple of the local bands and I did the screen for the Tickled Fancy burlesque girls. I'd like to screen print a cover for a future issue of localCHAOS! 'zine. I see that happening.



I think that's it!
go fast and fuck shit up!

thanks Ryan,

wes



From the old days of the Grand Rapids area hardcore, some of my favorite bands to play with included Religious Punks, Wound and Decay - I put out records on Knot Music with songs by all three bands because they ruled! - and System Analysis, Born Dead, Pecker Tracks, Emotionally Disturbed and the Wheelchair Motherfuckers. Now switching to bands I've been able to play with over the past few years, some of my favorites were Magrudergrind, Hombrinus Dudes, State, Functional Blackouts, Mr. California, The Grabbies and Loaded for Bear - along with some of the bands I mentioned earlier such as Vitamin X, Hellnation, Shattered Badge and Positive Noise.

MICHIGAN HAS A LOT OF CHRISTIAN PUNKS AND JUST GOOD OLD CHRISTIANS - ANY GOOD STORIES WITH ANY OF THAT?

My only story is about the time I showed up at the DAAC in Grand Rapids for a hardcore punk show and the show organizer started out by saying, "OK, we're going to do a Bible Study before the bands play," and these mohawked, leather jacketed punks start praying. I was like, this is fucked, and I was out of there. I couldn't believe it. I went home and wrote a song about it. I still can't get over it.

IT'S 2008 - ALMOST 2009 - WHAT DO YOU THINK THE IMPORTANCE OF BAND LIKE BUNNY SKULLS AND VILENTLY ILL IS? THE REASON I ASK IS SO MANY PEOPLE JUST THINK IT'S ALL BEEN DONE, BUT WHEN I LISTEN TO EITHER ONE OF YOUR BANDS I GET THE CHILLS JUST LIKE I DID THE FIRST TIME I HEARD HARDCORE.

Of course it's all been done, and probably better, but that's not important to me at all. This is simply the music I love, and I've been doing it long enough for all the trends to come and go. That means sometimes I'm right in the groove with what other bands are doing, and other times I'm an outsider in my own scene. I'm just trying to keep that original hardcore formula alive. Being "original" to me is just another way of saying "I'd rather be playing some other kind of music." Hardcore is hardcore. If it ain't broken, why they hell try to fix it? If there's anything important about my bands, I just hope it inspires others to form their own bands and to see how it can be done, in the original spirit of hardcore as it was when it was born in the early 80s.

WHAT WERE SOME OF YOUR OTHER MICHIGAN BANDS YOU PLAYED IN, AND GOT INTO?

My first punk band was called The Lawdarts, and was created so we could weasel our ways on to a big outdoor punk festival in South Haven, opening for the God Bullies and The Cows in 1990. I couldn't play guitar worth a crap, and we were truly awful at first. We did lame covers of Clash songs, and after a bit of practicing we weren't half bad. Later I joined the Grand Rapids punk band Better Disease, which evolved over several years with many different lineups and changes in sound. We played regularly at the old Reptile House on Division in Grand Rapids. None of those bands were "hardcore" enough for me, so in 1991 I started up Vilently Ill for the shorter, faster, nastier stuff I was writing. Vilently Ill went through a period where it was a duo, with a singer who I knew from the Grand Rapids band Emotionally Disturbed (members of Wheelchair Motherfuckers), but since 1994 it has been my one-man band.

WHAT ARE YOUR TOP 5 MICHIGAN HARDCORE RECORDS?

That one's too easy! Negative Approach, The Fix, Latin Dogs, Disappointments and the Necros (in that order)! All are classic records - Michigan had a great early hardcore scene. That Don Knott's 7" from a few years back, from Grand Rapids, was also awesome! I'd include some of my own bands' releases, but that would be kinda pretentious and, uh, self-serving and stuff.

TELL US ABOUT SOME OF THE NEW AND UP AND COMING HARDCORE PUNK BANDS YOU HAVE BEEN JAMMING AS OF LATE.

Well, here's a few of the better ones I've been joyfully spinning the last couple of years, both U.S. and international: Anti You, Government Warning, Direct Control, Extortion, XBrainiaX, Sunpower, Coke Bust, Positive Noise, Rajotus, Hummingbird of Death, Total Fury, Widespread Bleeding, I Accuse, Brody's Militia and Shitstorm. I highly recommend all of those bands, 'cuz they bring the speed and the fury!

CAN WE EXPECT A NEW VILENTLY ILL RECORD ANYTIME? OR BUNNY SKULLS?

Ryan, I could tell you, but then I'd have to track you down and kill you. Corporate gag order, you know? You will just have to hold your breath and wait. But seriously,

I think the answer is "yes."

BUSH ERA HARDCORE/ REAGAN ERA HARDCORE/ BARACK OBAMA HARDCORE - WHAT DO YOU THINK OF THAT?

Over the past 25 years, hardcore has tended to be a very reactionary movement, forming around opposition as its primary energy force. So for better or worse, it seems like what's good for America is often bad for hardcore, and vice versa. So just as hardcore was great under Reagan, I'm going to go out on a limb and say hardcore may start to suck under Obama. Better hardcore songs would probably have been written under a McCain presidency. Oh well, nature of the beast.

THANKS A TON, ANDREW, FOR YOUR TIME. ANYTHING YOU WOULD LIKE TO TELL THE HARDCORE WORLD TO FINISH THIS OFF?

I just wanna stress to all the hardcores out there that instead of whining about how lame your local scene is, learn to play an instrument or scream or write lyrics and form a band or write a zine or form a distro or put on shows.

OR SHIT
pectations
a void
of those people
avoid
or ne
; for
; de
happy w.
re lulled to sub
tend the best
for nothing
e for shi

CED
my escort's crosshairs
christ, sacrificed

IE PLUG
orn without a brain
I sit hostage, end its fucking pain
slug
full of dying men
ant it to end, then fucking let it
slug

MED ALIVE
jet terror
al bed
ight i was dead
ight i was dead
ed alive, burning alive
ed alive, freezing alive

IATE
ed your love anymore
god before he found me

TO: ROB WIDBIS)



Knot
Music
PO BOX 501
South Haven, MI
49090-0501 USA

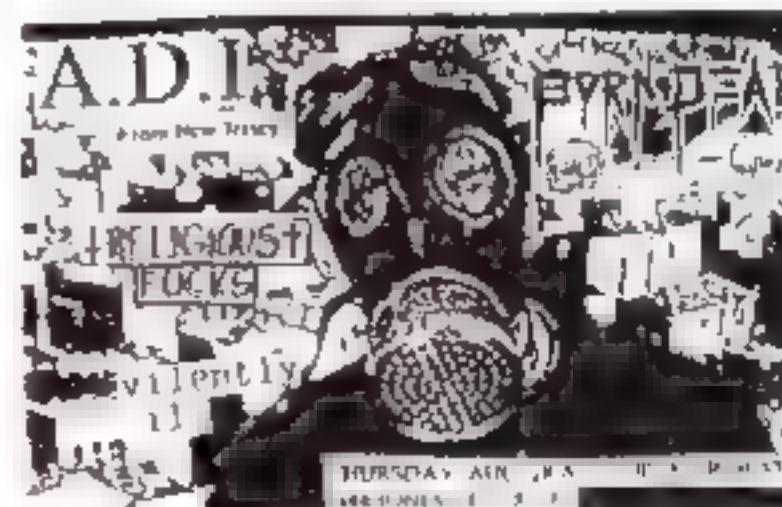
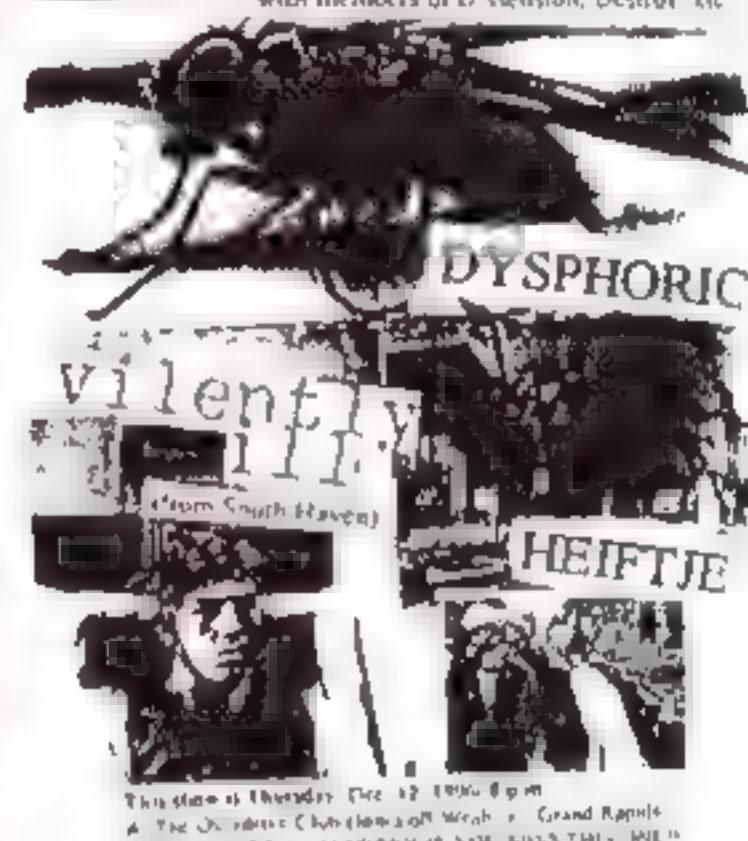


RIOT KIDS
smash the bottles in the street
dumpster dive something to eat
see a cop car, grab some bricks
not kids will fight the punks
not kids, you better go home
not kids, your mom's on the car phone
three foot mohawks, crusty patches
all we need is a book of matches
keep up the fight, don't give in
but wait, there's school tomorrow
just can't win
not kids, you better go home
not kids, your mom's on the car phone

H
W
M
C
1997

VILENTLY ILL: ANDREW LERSTEN.
GUITAR/VOICE/BEATBOX

SERVITUDE
drag fast cars from Minneapolis
with members of D-struction, Descent, etc.



vilently ill

PLAY LOUD!



LET'S START WITH SOME INFO ON WHAT YOU'RE DOING AND WHO YOUR BANDS ARE/PROJECTS/ANYTHING...

Hey Ryan, first off let me thank you for doing this for your zine. That's cool! I used to put all my energy into my one-man hardcore/punk band Vilely Ill but now I'm shifting all that energy to my band Bunny Skulls, a trio formed last year. We have been writing tons of songs and we've played with killer G.R. area hardcore bands like Positive Noise and Shattered Badge, and awesome touring bands such as Vitamin X (twice this year!), Hellnation, Nice View, The Runnamucks etc. I'm keeping Vilely Ill on the back burner, but I managed to play a few VJ shows this year and I still write and record VJ songs.

I have some noise projects and band too - Audible XXY, my solo experimental/noise project, my electronics/noise band Concrete, and my newest project, Death Buddha, which is a concept trying to make sounds that suggest "moments of death." That one includes both harsh noise (the death part) followed immediately by mellow ambient shit (the after death part).

HOW LONG HAVE YOU BEEN GOING TO HARDCORE SHOWS?

Believe it or not I've been going to hardcore shows since early 1982, when I was going to college in Iowa City at age 19. I had always been a fan of the Ramones, but after I saw "Decline of Western Civilization" and hardcore hit the scene, I was hooked. Iowa City in 1982 had tons of local hardcore bands, and shows with touring bands like Black Flag, Husker Du, X, Seven Seconds, Fang and Die Kreuzen. Some of my favorite Iowa hardcore bands were Pent Up Aggression from Des Moines, and Iowa City area bands 149 Dead Marines, Stiff Legged Sheep, Suburban Death Trip and The Pestilents. It was a time when slam dancing was more of a symbolic tribal circle pit dance, and not a macho fuckhead ritual. People helped pick up other people when they fell down and stuff, and you wouldn't get a fucking concussion every time you got in the pit. For us smaller guys, that was great! (know what I mean, Ryan?) I didn't start playing my own punk music until the late 1980s, after I learned to play guitar, though.

IN THE VILELY ILL SONG "WHERE IS THE NEXT WAVE?" YOU TALK ABOUT THE YOUNG KIDS COMING UP AND MAKING SOMETHING FOR THEMSELVES. TELL US THE REASON BEHIND THE SONG.

Well, as you know, hardcore punk has tended to cycle through good times and bad times. The early to mid-80s were a fertile period, fueled by the Reagan regime and the nuclear arms race paranoia. The late 80s pretty much blew donkey, except for some bright spots. By the early 90s, there were sparks of life again, especially due to the west coast powerviolence movement, but then again into the mid and late 90s, the scene became stagnant and boring. I wrote that Vilely Ill song in 1998, anticipating that another wave of cool new hardcore bands would be coming along soon. Sure enough, the "Y2K Thrash Revival" did roll around, making me very, very happy again. That song, however, didn't come out on vinyl until 2006, so it was already a bit dated. You could probably use it to talk about what will certainly be the next wave, though - whenever that one shows up.

BEING AN OLDER PUNK, HOW DO YOU SEE MOVIES LIKE "AMERICAN HARDCORE" OR THE COUNTLESS OTHERS THAT HAVE COME OUT OVER THE YEARS?

I know the maker of that film took a lot of shit because that film - like the book it was based on - focused on the early 80s years of hardcore. To come out and say punk died in 1990 is an ignorant as hell thing to say, I must admit. But I was psyched to see that film because it has incredible and rare footage of great seminal bands like Minor Threat, Black Flag and the Bad Brains that is totally exciting to watch. Believe it or not, I found the DVD at an FYE store in a mall in Kalamazoo - kind of weird! (Hot Topic doesn't even have that, ha!) I love those punk documentary movies: I highly recommend "Decline of Western Civilization," "D.O.A." and "The Slog Movie," for anyone into punk or even with a passing interest in it. And seriously, people should read the book "American Hardcore" too: It's a great read, filled with valuable facts like discographies of early hardcore bands etc.

WHAT'S YOUR MOTIVATION TO KEEP ON PLAYING IN HARDCORE PUNK BANDS?

It must be in my blood. When I pick up my electric guitar and crank up the big loud amp - to 11, of course - it sends a lightning bolt through me and I know I was destined to play hardcore. I can't play solos, or Jimi Hendrix licks or anything - just waves of fast, repetitive chords in patterns of three or four at a time, simple and so primal. I never get sick or bored with it! It's just the energy of it all, really. It's fun to do it in the living room, the garage, the basement or in front of a bunch of like-minded freaks at a club like the DAAC. I just love that style of music.

VILELY ILL STARTED IN 1991, THAT'S CRAZY! CAN YOU GIVE US A LIST OF STUFF THAT'S COME OUT OVER THE YEARS?

I won't give you the full list because it would take too long and fill up too much space, but the first Vilely Ill record came out in 1994. Since then there have been, I believe, eight 7" records, two 12" records and more than two dozen appearances on compilations in several different countries. I've been able to work with a lot of cool labels in addition to my own Knot Music label: Slap A Ham, HG Fact, Bovine, Agitate, Peer Pressure Zombie, Chaotic Noise Productions, Satan's Pimp, Not Very Nice, and many more.

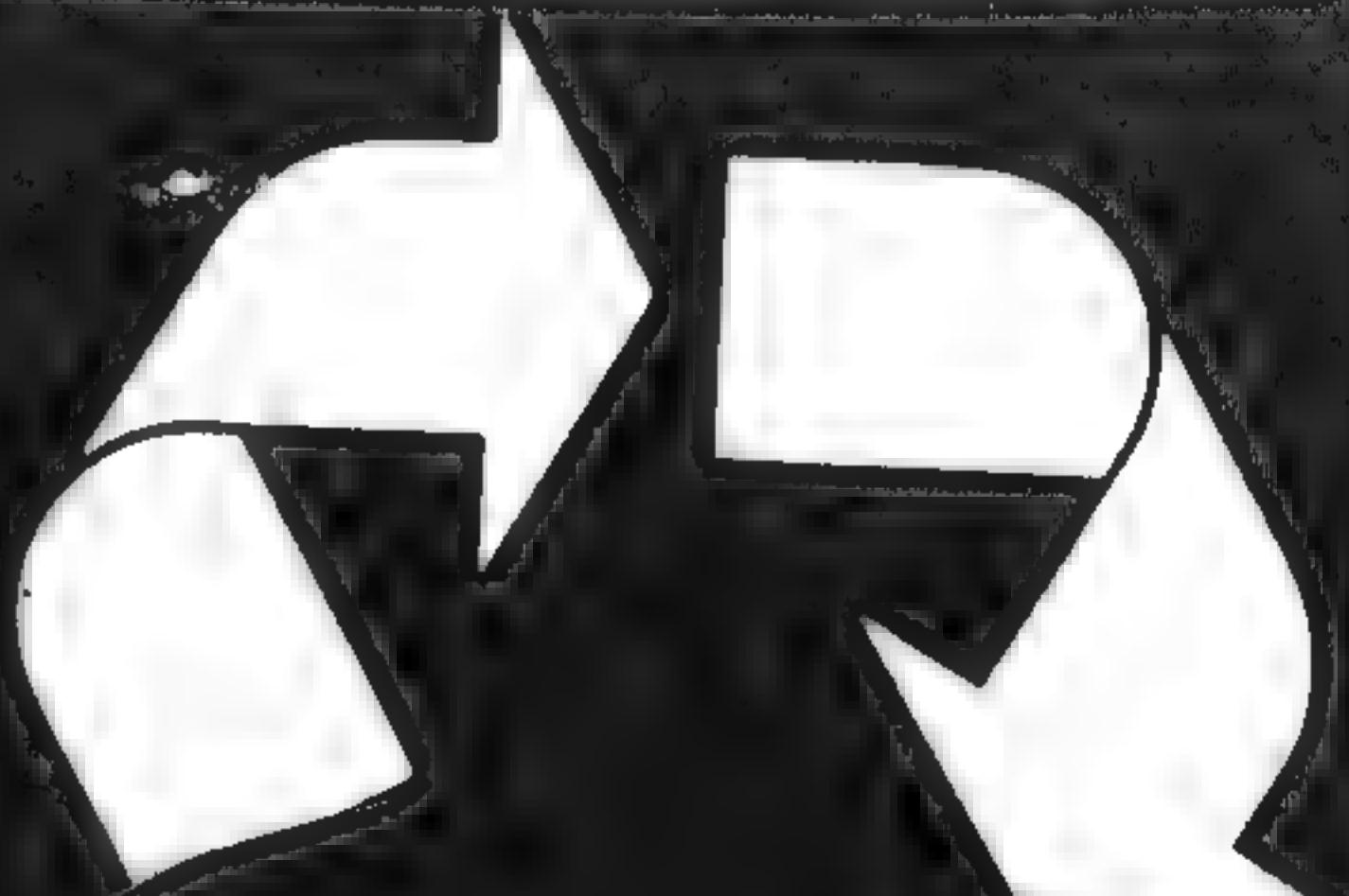
WHAT BANDS HAVE YOU PLAYED WITH OVER THE YEARS THAT REALLY KICKED ASS?

vilely ill



"ONE-SIDED E.P." (199

vilely ill



FESTIVAL '84

EDWARD ROTHWELL AND BORN WITHOUT A FACE

RIGHT afterwards we were born without a face and let me say that the new songs have a more definite metal edge but they still attempt a great amount of energy and great hope. They played near all the songs off their new tape (try it now!) and a lot of new ones, all in all they played about an hour long set. I can't really give enough praise to this band, and they deserve all the attention they get. What a perfect way to spend an evening! (Free too!) Top down a local rockabilly band played later on, I missed em, but I heard that they played a really good show.



SCOTT OF ADC SMILES AS HE PONDERS IF HE'S LOUD ENOUGH

FOR THOSE THAT ARE ALIEN TO OUR GRACIOUS CITY FESTIVAL IS A BIG GALA FIESTA THAT OUR TOWN HAS EVERY FIRST WEEKEND IN JUNE. A BIG SECTION OF DOWNTOWN IS SET UP WITH STAGES FOR BANDS, ART AND FILM SHOWS, AND EVEN BITCHIN' STUFF FOR THE LITTLE RIDDES. THIS YEAR was better than most cuz there were a sizeable number of COOL bands that got an opportunity to play. Among those were ADC, SAB GIFT, BORN WITHOUT A FACE, AND THE FLYING TIGERS.

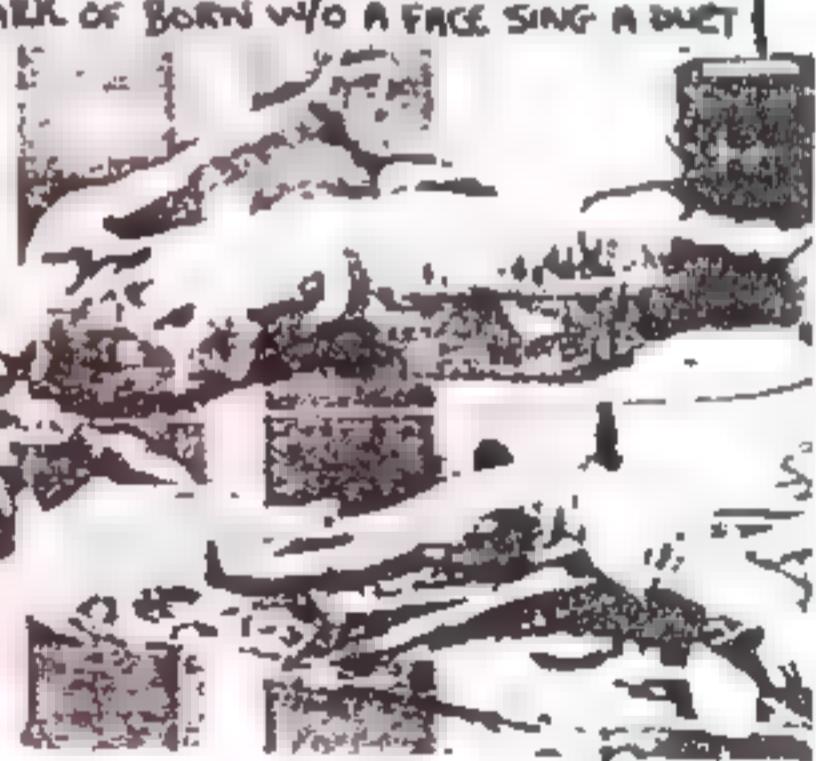
I ARRIVED DOWNTOWN JUST IN TIME ON FRIDAY TO SEE ADC. IT SEEMED TO ME THAT MOST OF THE CROWD WEREN'T READY FOR THEIR BRAND OF TRIBAL FEEDBACK. I FEARS ONE COULD ACIN THEM TO FLIPPER OR SOMETHING LIKE THAT, BUT A LITTLE MORE BASIC. THE BIKERS WERE LEAVING IN THROUGHS WHICH LEFT US TO ENJOY THE SET WHICH INCLUDED AN INCREDIBLE SOLO BY SCOTT. WE WENT OFF AND ARE SOME GOOD MAD FOR SAB GIFT TO COME ON. THE BREAKDANCERS AND NEW WAVEERS WERE OUT IN LARGE NUMBERS ONCE AGAIN PROVING MY THEORY THAT FASHION IS DEFINATELY PAINFUL! HOW CAN PEOPLE WEAR SO MUCH CLOTHING IN 90° HEAT? I GOT BACK IN TIME TO SAB ZYKLON DOING A CAMEO OPENING FOR SAB GIFT. THEY WERE DUBBED THIS SHOW AS "THE LAST BREAKFAST". THEY SET UP A TABLE WITH VARIOUS MORNING GOODIES, PUT ON SOME PRE-RECORDED STUFF OF THEIRS, AND PROCEEDED TO MUNCH ON THE FOOD. A VERY INTERESTING CONCEPT INDEED. ONE OF THE MEMBERS (BRIAN) ENTERED A FILM IN THE FILM COMPETITION FIRST PLACE IN THE EXPERTIMENTAL CATEGORY, BUT I MISSED IT.

BORN W/O A FACE JENNIFER. FROM L TO R, ROB, BOB, ERIC, AND MARK.

SATURDAY WASN'T ANY WHERE NEAR AS INVIGORATING, BUT IT WAS FUN NONE THELESS. WE GOT DOWN A LITTLE TOO EARLY FOR MY TASTES, AND LUCK ENDED UP WATCHING MORE BREAK DANCE WARS. ONE POOR WHITE KID WAS TOTALLY DEMOLISHED BY A BUNCH OF DUDES IN A GROUP CALLED THE HEARTBREAKERS. IS THIS A NEW FORM OF RUMBLING OR SOMETHING? AT LEAST NO ONE WILL GET HURT UNLESS THEY FALL DOWN! THAT WE WENT AND LOOKED AT THE ARTWORK AND SOME OF THE MOVIES SEARDENJAS PRETTY COOL.

THE DIRECTORS PLAYED LATER ON IN THE AFTERNOON, MADE UP FROM FORMER MEMBERS OF THE CASUALTES, ONE OF G.R.'S FIRST "PUNK" BANDS, THEY PLAYED A PRETTY GOOD SET OF POPPY, DANCEABLE TUNES, INFLUENCED BY THE LIKES OF THE JAM. I WASN'T QUITE INTO IT BECAUSE I HAD MAGAZINES TO SELL. BUT NO ONE WOULD BUY ANY, ESPECIALLY THOSE WHO WERE DRESSED FOR THE OCCASION, ISN'T 'LAYERS KINDA STUFF? AFTERWARDS WE RAN TO THE OTHER STAGE TO CATCH THE FLYING TIGERS. NOT, BUT I WAS MUCHO IMPRESSED BY THE END OF THEIR SET. SINGER JAN SHULTZ HAS A DYNAMIC VOICE, AND THE REST OF THE BAND (INCLUDING CRAIG CALVERT, FORMERLY OF THE FIX, AN EARLY H.C. GROUP) CAREY ON TOGETHER WELL. THEY HAVE A TAPE CALLED "GROUND ZERO" AVAILABLE AT BELIEVE IN MUSIC. THEN IT STARTED TO RAIN AND THAT KINBA RUINED THE REST OF THE EVENING. WE JUST HUNG OUT FOR A WHILE AND THEN CRUISED HOME. I DIDN'T GO ON SUNDAY, IT'S USUALLY THE MOST BORING DAY ANYWAY. THIS WAS PROBABLY THE BEST FESTIVAL I'VE EVER BEEN TO (EXCEPT MAYBE WHEN I USED TO BUILD MONUMENTAL WOOD STATUES AT THE GLUE-IN). THEY SHOULD HAVE MORE THINGS LIKE THIS IN BORING TOWN, DOPS. I STAND CORRECTED, BORN W/O A FACE ACTUALLY PLAYED BEFORE SAB GIFT. MY MIND MUST BE IN A BIZARRE FOR SOME REASON.

PICS BY KAREN



VIOLENT APATHY / NEW FUN

NEW BEAT CLUB-SONS & DAUGHTERS HALL

This is what I had been awaiting for a long, long time, the great VIOLENT APATHY showcased at New Beat. In an exiting hour long set, that was only surpassed by the recent NAKED RAYGUN appearance here. V.A. showed the 300-plus crowd how far they've come in recent months. This was their best show ever. With a throbbing, grinding attack, as much HeavyMetal as Hardcore or punk, on some of the songs, they ripped thru all the songs on their brand new record 'Here Today', and old classics like 'Society Rules' which is still one of their best. Scattered throughout the set were a handful of unlikely covers like KISS' "I Wanna Rock-a-roll Allnite", The Chambers Bros., "Time", "Woo Woo" a hilarious old song with no words, Xen and fans just crowd around the mike humming woo-woo-woo-woo! And the inevitable crowdpleaser "La-Bamba" That always causes pandemonium in the dance pit. The crowd was rather unusual as V.A. was paired up with a totally different kind of band, NEW FUN (who also gave us a great show, they were taping for their upcoming live record.) There were about 30 totally committed V.A. fanatics crowding the stage, jumping and thrashing about and shouting themselves hoarse singing along with Kenny.

I've followed V.A. for most of their 4 or 5 year existence, even then I was enthralled by singer Kenny Knott's unnerving stage presence, the way he burlled every word with controlled force and had that wild almost psychotic look in his eyes that could be a bit scary. The rest of the original members doing their level best to keep up with him. But now they are a tightly coiled musical force with great originality and great songs. Andy Bennett is a great drummer hitting the skins with sledgehammer blows. New Bassist Eric Lorey adds new depth and precision. Tom Fuller, who started the bands tilt to a heavier sound when they took him in a few years back, was supercool! And then the groups founders, Dick Bowser much improved over the early days adding his unique character to this band that has always avoided sounding or looking like a typical punk or hardcore band and Kenny who still gets that look in his eyes and sings them like no one else.

Negative Approach may rule Detroit and have a legitimate claim to the state, but West Kicks is V.A.'s fiefdom, once because there wasn't anyone else, but now because they are the best.



G.R. SHOW REVIEWS REVISITED

HARDCORE SHOWS

ST. VALENTINES DAY MASSACRE - Sons and Daughters Hall
OUT OF ORDER / FORCED ANGER / BATS / BODEANS / J2K2 and THE TEXANS.

An impressive hardcore spectacular- 6 bands. Actually it proved to be a bit too much, and in subsequent shows we've seen the lineup reduced to a more manageable four. The first band the TEX.A.N.S. i.e. TEX's Anti-Nazi Squad, were the least hardcore of the bunch. This new local band who always seem to have a new line up was surprisingly exciting. They Mike (M M M) Meengs played keyboard, Tom Geluso of BODEANS played drums. I'm not sure if they are permanent but Tom said he's pretty sure of it). They are joined by the rest of the squad led by Tex i.e. Clint Wagner on vocals. Cool cover of Alice Coopers "Is it My Body", they played slower more 70's sounding stuff. Colorful lot too, THREE M in bright red jacket and shades, Tex in a business suit and the others in punk gear(guitarist wearing KISS makeup ?).

Tights came down for J2K2 as the ex-Koolaid Kids, from Muskegon, presented their very heavy-metalish hardcore. They lately favor a more grim serious sound to their songs. Kind of like SAMHAIN. The vocalist liked to pose 'crucified', arms outstretched like Christ. Next THE BODEANS. I've always liked them and they put on a typical BODEAN show here again. They set up this show, in case you didn't know).

The BATS came from Ann Arbor and presented some good fast and hard hardcore.

FORCED ANGER, Nate Burks band from Detroit, were making their 2nd G.R. app. (THEY played at Viking hall last year). They stood out for their political approach to their music. They guys who put out the PLACEBO EFFECT magazine (great zine) are in this band. Read one issue of PLACEBO and yo'll know where they stand on almost any issue. Musicly they are good generic hardcore.

Last (Whew!) Were OUT OF ORDER, from Chicago. thought these guys were great. The best band. They had a great hardcore sound but mixed in with it a bit of reggae and stuff. the reggae sounded great too. One song seemed to call for "More Marijuana and No Govt." Well, pot does nothing for me, but I agree that it could be legalized anyway. But unless you live on your own island somewhere it's stupid to expect that "No govt." is a viable option. It just can't happen. Anyway O.O.O. did a cover of Neal Hefti's "BATMAN THEME" and added new words.

Lots of out of town skinheads came with the bands this time which is cool. Someone told me there were some people in the audience that were passing out racist literature and that those people were friends with OUT OF ORDER. I don't know if the band was behind that or not, but if they were, then my opinion of them sinks rapidly, no matter how good their music sounds. If anyone still has one off the questionable flyers I'd be interested in seeing it.

WEST MI. HE PUNK REVISITED

THE BODEANS
AT JOHN BALL PARK
RIGHT OUTSIDE THE ZOO
CALL THE S.P.C.A.



FUN ZINE

NUMBER THREE 38

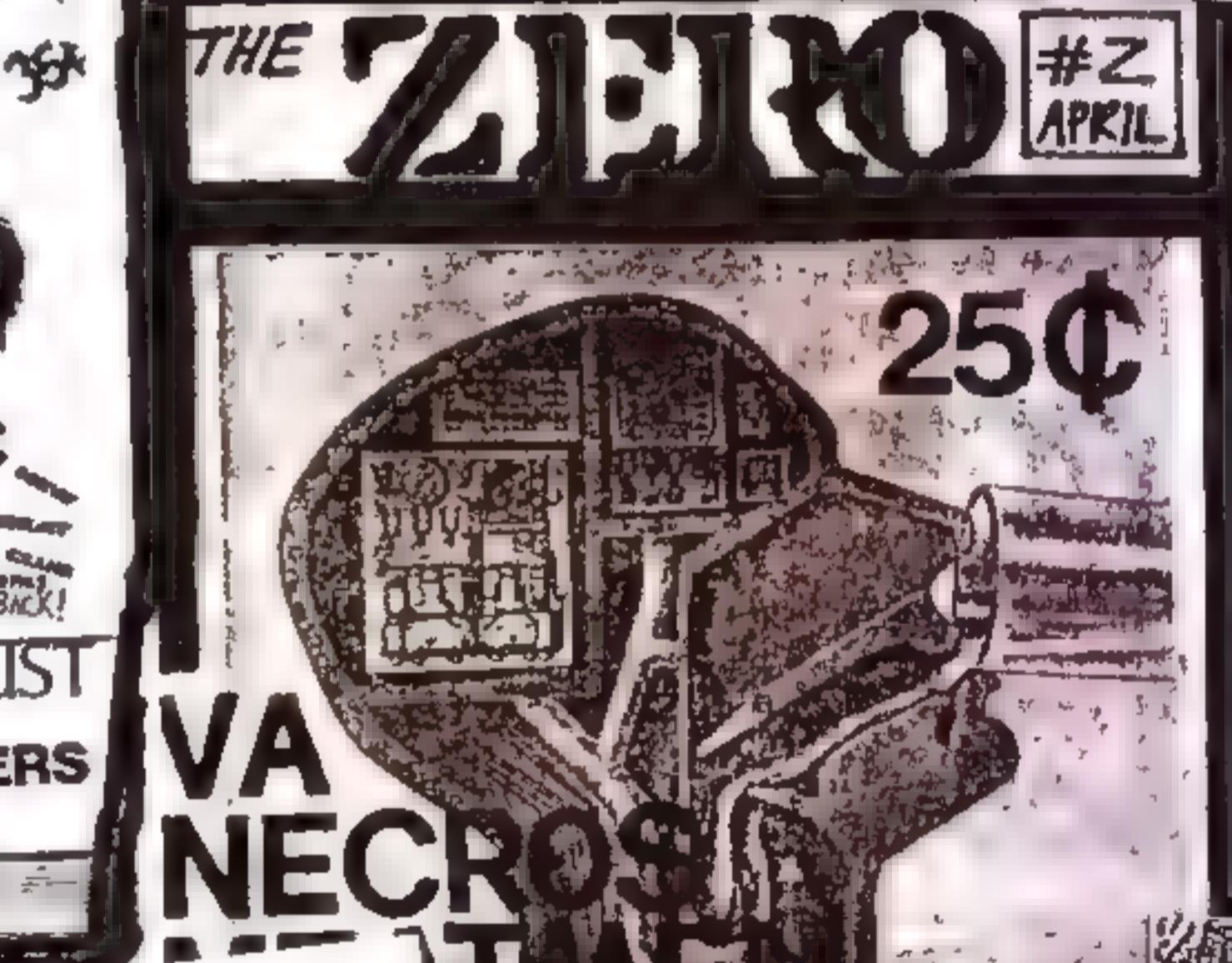
With FESTIVAL RECORD & SHOW REVIEWS

TON'SO'S SURPRISES



ALAN of

FTN
DGS



BORN WITHOUT A FACE

DISTORTED
VIEWPOINT
SKATZ NE

NO. 1
IN WESTERN
MICHIGAN!

VIOLENT
APATHY



NIGHTSTICK JUSTICE "claustrophobic" ep

So why does the bay area have all the great bands? I just hope they go on tour, but with the gas prices so fucking high and rent in the bay area so high I don't want keep my hopes up. This record is just fast hardcore punk with a pounding drum beat that never stops. These songs are not short either each go about 2 minutes and some even more. This is some great song writing. I guess this is what happens when you are really pissed off. If you like hardcore then get it.

Grave mistake records

Po box 12482 richmond va 23241

www.gravemistakerecords.com

F.P.O. "straight to the point" ep

One of my favorite bands that are still around today. F.P.O. plays intense in your face hardcore punk. One of the best things about this band is the passion and "never say never" attitude they have. They come from Macedonia and touring/playing shows and all the other things we take for granted are not so easy for them. I got to see them in their hometown once and it was maybe the best hardcore show I ever seen or played. On this new 7" they give 6 new songs and the music is more of the same but the vocals this time are a lot different. Vasko sings with more of a clear hardcore voice instead of his screaming that you may have heard on past records. If you have not heard this band yet please check them out.

Commitment records

www.commitmentrecords.nl

INSUBORDINATES demo

New band from Rochester NY. This is a young band that sounds like they really know how to play there gear. If you like bands like SKATEKORPSE and 17TH CLASS then you will dig this. The song 1968 sounds like a classic for sure. It's nice to see young kids taking the time with a really cool demo these days.

SELF INFILCTED "West Oakland ghetto violence" demo

This band total early DRI fast as fuck hardcore punk. No bullshit just angry and speed. Nothing new here musically but they definetly have something to say, and found hardcore as a way to let it lose.

ULTRATUMBADOS demo

Some super catchy Spanish punk. Really this sounds like a classic release from the early 80's. Complete with buzz saw guitars and awesome vocals with a touch of reverb and some echo tossed in. The best part this is they are a brand new band, and I can't wait to heard more. They are from Chicago and are playing out so try and catch them while you can.

www.myspace.com/ultratumbados

STATE "verboten" ep

One of the most raging hardcore bands playing today. This time they bring us a new 7" in German... well 2 out of 4 songs anyway. This band is the deal. They have gotten back together after many years, but did it just to play shows and have some fun, and most importantly get some anger out. These 4 songs all rip I can't say enough except check this out if you like hardcore. And don't be one of those lame fucks who say "I just liked the first record" fuck you this is better.

Statement records



BROWN SUGAR "deportation" ep

I just got to see this band rip through a 11 minute set. They play intense in your face hardcore punk. They are from Buffalo NY and I am so happy to see a band like this coming out of that area. This ep has 8 songs, all rippers one after the other. Lyrics are awesome and the recording has just enough dirt in it. You say all the bands suck today? Well you're wrong this is awesome.

Feral kid records feralkidrecords.com

VDB demo

This is not a new demo, but I just got it and it's only a year old or so. This an already broken up band from Marshall Michigan. They have a classic hardcore punk sound. That reminds me of early SOCAIL DISTORTION and TSOL without the gloomy parts and way more hardcore. This demo just screams suburban frustration and that's what punk is all about. I would look up the history of this band.

"CULTURE SHOCK" s/t ep

Very cool hand screened cover that reminds of early ebullition style hardcore. Then when you listen it keeps that style with the music. Bands like MERKIT also come to mind. This is some raging political hardcore punk. They also have a song called I'M NOT HATING ON YOU I'M HATING ON YOUR SHOES this is about nike shoes and that's awesome. Barbarossa records

I HATE THIS 2nd demo

This the 2nd demo from this band and this time we have a bass player to add to the mix. The 1st demo I thought was good, but this one is way more raging and intense. If you like newer bands like SICK FIX or older bands like INFEST then you will dig this. Total hardcore with heavy guitar and ripping vocals. This band also steps up the lyrical content and that's awesome.

CARNEL KNOWLEDGE demo

So when I 1st heard about this band I was told REAGON YOUTH with a female singer. So I get the tape and that description was dead on. Total sloppy punk with a hardcore edge that is really fresh sounding. I hope this band gets some records out and decides to do a tour this way.

Myspace.com/carnalk

LOGIC PROBLEM demo

Coming from the ashes of CROSS LAWS this is more in your face hardcore punk, but with a lot of melody. The singer sounds awesome and sounds really confident. Each song plays one after another and the fury is always there. Nothing like a great looking and sounding demo tape.

Sorry state records

BURNT CROSS "freedom of speech" ep/ "arms trade death trade"

If you are a fan of all that old peace punk stuff like CRASS/FLUX and so on this is a must. This band is 2 guys and one drum machine. All the songs are really basic and in your face with some awesome political lyrics that you can't turn off. This band is breathing some Fresh air into a scene filled with bands that think it's cool to dumb it down and don't think. One thing I love about both these records is simple layouts they both have. Kist basic to the point and each record looks very much alike. This band has more records in the works, but both of these are limited to 200 copies each so good luck finding it. Also expect an interview with them in the next SLASH AND BURN.

www.myspace.com/tadpole

NO PEACE "zombie brains" ep

This is ripping hardcore punk from Ohio. I saw these guys live about 2 years ago and they killed it. They play fast fucked sounding hardcore. It's like it's all going to fall apart at any time but it never does it just keeps raging. This 7" is just like them live: out of control. I love hardcore that sounds like this because you know they are doing it for themselves because this is only a sound that hardcore punkers can endure

BORN WITHOUT A FACE "the unbecoming" ep

This is an old classic Grand Rapids mi band. I am not sure about this record. I don't know the details, but it came out around 1982 and sounds like it could not have came out before 90. This is total ECNOCHRIST style hardcore, but with a strong euro sound to it. This is 4 songs of pure rage. I was told when these guys played nobody liked it because it was ahead of its time. I have no info on how to get this but soon it will be made available again.

ANTI YOU "making your life miserable" ep

Just got back from tour with these guys. They play some fast angry as fuck hardcore punk. When bands put out a 7" with this many songs some songs will def. take a more of boring edge because how many different ways can you write a fast punk song like this? Well they show us they can do it very well. 12 times. This is a rager.

No way records

Nowayrecords.com

SICK MORMANS s/t 7"

Four awesome sounding punk rock songs on this record. This is basic energetic punk rock. The only thing that lacks is the non readable lyric sheet that comes inside this record. Why even put this lyric sheet if you can't read it? I can read very little and they seem to have a who gives a fuck message going on which I always find pretty weak in punk bands. It's just a lazy approach that I can't buy into. Other then that this is great I look forward to the next record with a better lyric sheet.

Demonomania records

Pretty awesome mid paced punk rock with some good lyrics and ripping guitar work. Its nice to see a band that takes some time with lyrics. This band is very political the lyrics are more on a personal war kinda vibe and I can relate to that. This band all around is great breath of fresh air into hardcore today. They take from the classics but are bringing you something new at the same time.

Feral kid records feralkidrecords.com



VIOLENT

The ZERO was fortunate enough to have a chat with Kenny, VA's singer, about this & that

ZERO: So tell us all about the "new" violent apathy. KENNY: This week's lineup is...Tommy's playing guitar now with Dick. We added Tommy because Dick's guitar playing is so terrible...{laughter} Z: What about those great leads he used to play? K: Oh, no, that wasn't lead, that was just feedback. Then of course Todd's still playing bass and we've got Andy on drums because Elliott left to form the Virelles and he was gonna go on a world tour with them but they broke up before they got to do that. But we were thinking about adding a couple more guitar players, maybe another drummer and another bass player...so then we could be like Meat Loaf.

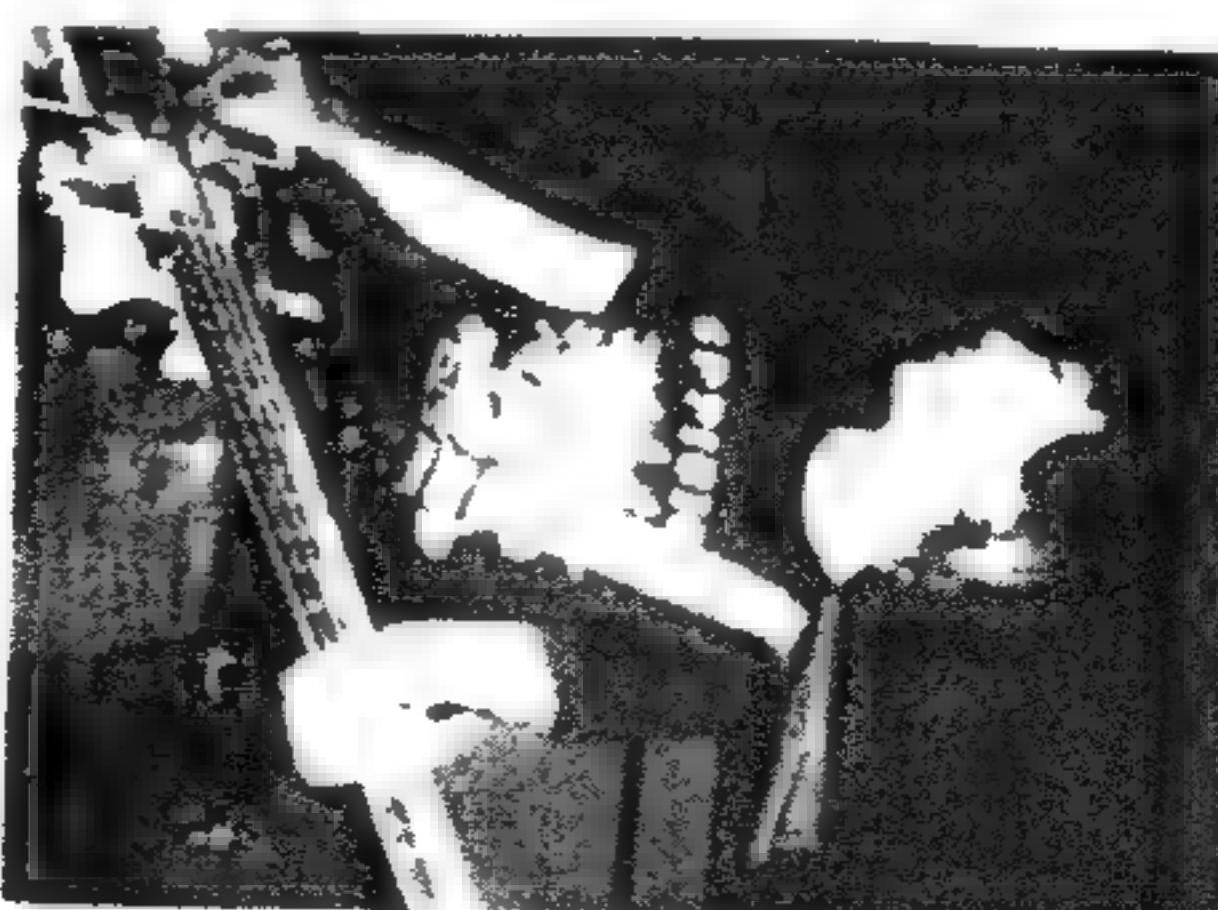
Z: How come you're all growing your hair long now? K: I just got tired of cutting it...and Andy, he's got straight edges on the back of his neck, where he cut it wrong, and Todd's growing his hair long so he can look like somebody from G.B.H. Z: What new songs have you put into the lineup? K: Tommy's been writing some new songs...he wrote the new one that's going to be on the next Master Tapes album, "Society Rules," and he wrote another song called "Advice," and another one we recently added called "Possession." And we wanted to do "Search & Destroy" because we played in Detroit this weekend and it was like a special for John from Negative Approach because they're rules in Detroit. And we got tired of doing "Farewell" so much because everybody does it, so we decided it was time for a change. The marches on... Z: Do you expect to make a lot of money from the new Master Tapes compilation that you're gonna be included on? Yeah, hopefully from the Master Tapes we'll be able to do a triple live disco L.P. and then prepare for our coast-to-coast tour... Z: That's right...who were you gonna tour with? K: Well, Judas Priest called and asked us, Let's see, who else asked us...Queen... Uh yeah, somebody in Detroit said we sounded like Styx, so, you know that's the way we sound now if anybody wants to know. Z: Why don't you say somethin' about the new place in Kalamazoo you're lookin' into for shows.



DICK



KENNY



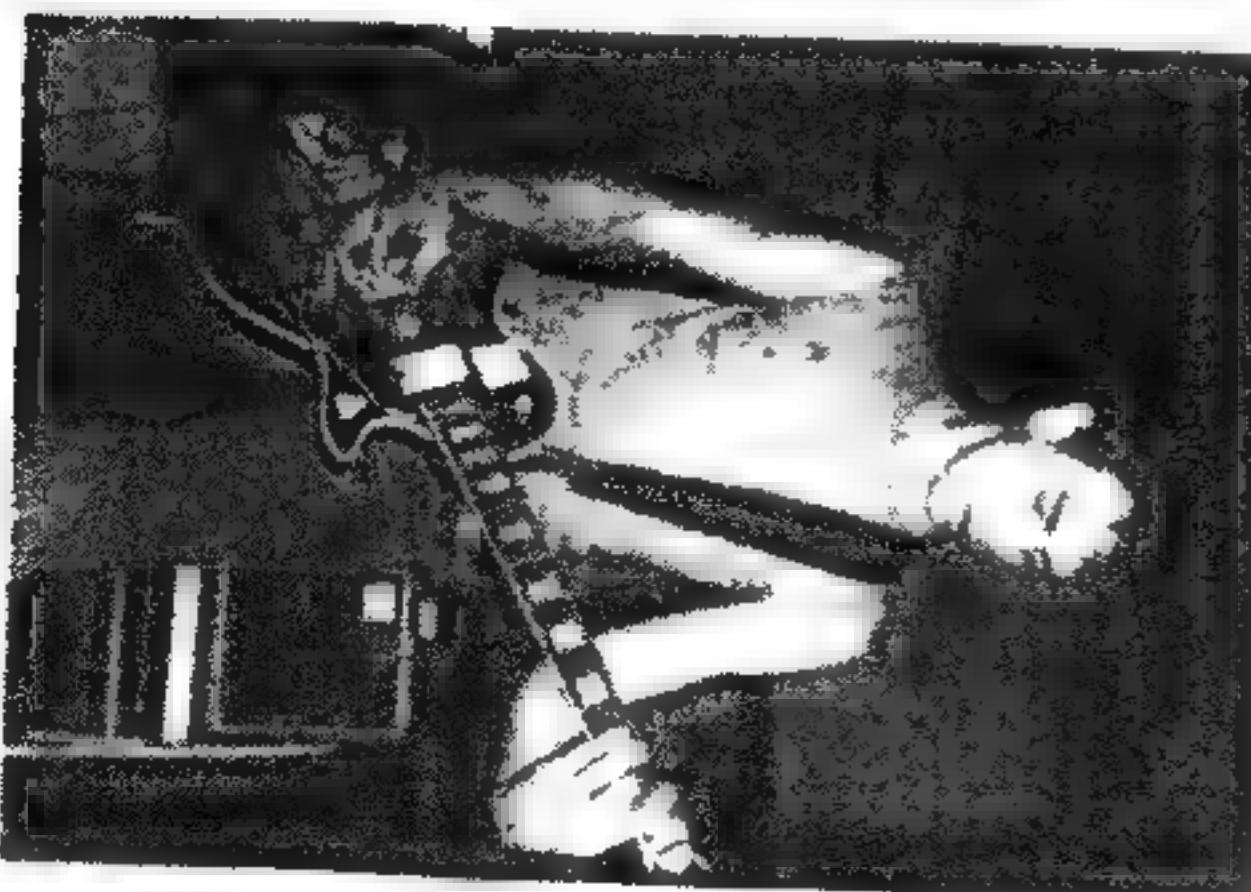
TODD



ANDY

APATHY

"Well, it started when I wanted to ret another sand -oing with Steve Fix and go to practice with Steve new songs and it sounded pretty good with me laying bass, Jim sinrin', Scott, Elliot from the Virelles on guitar and Jimms. And we wanted a place where we could practice all the time, and we couldn't do it at Dick's house because they like to have their privacy, and so we found this place out on Jourass that used to be a bike shop and we're thinkin' about turning it into a little club or something if we can fix things up. It is inside and convince the guy that it would be alright. He's alread told us that we could have parties there, but since we're a living gift Day's gonna be a contribution. And, you know, we're gonna have mixed Thursday nights and we're mixed male and female strippers. But hopefully this sum of we'll be able to do a show next every weekend. Z: What about the snow coming up in Kalamazoo in the near future... Do you think we're gonna get more after startin' people? K: Well, I wanted to try with the new fixed them because we wanted to start out w/ the first foot of snow and not let the cops mad at us or the university. It'll be interesting to see what happens at the end of this semester when most of the college students will be leaving. If we can get people to come out to our shows, we should be able to do something cool or try by this fall. Z: Do you think there's any chance that in the future, and a would come out to Kalamazoo here was writer of Jammin' in the S... Students for Jammin' give a taping session last week. K: The allie! are putting out a 45 and I guess they aren't going to play until it comes out...face visit them to come up. Negative approach hasn't been too interested in playing up here, I don't know what the reason is. I guess maybe if I offered them \$500, then I guess I'd be up, but just not back for 'no', and not much about corroborate that during our interview.



TONNY



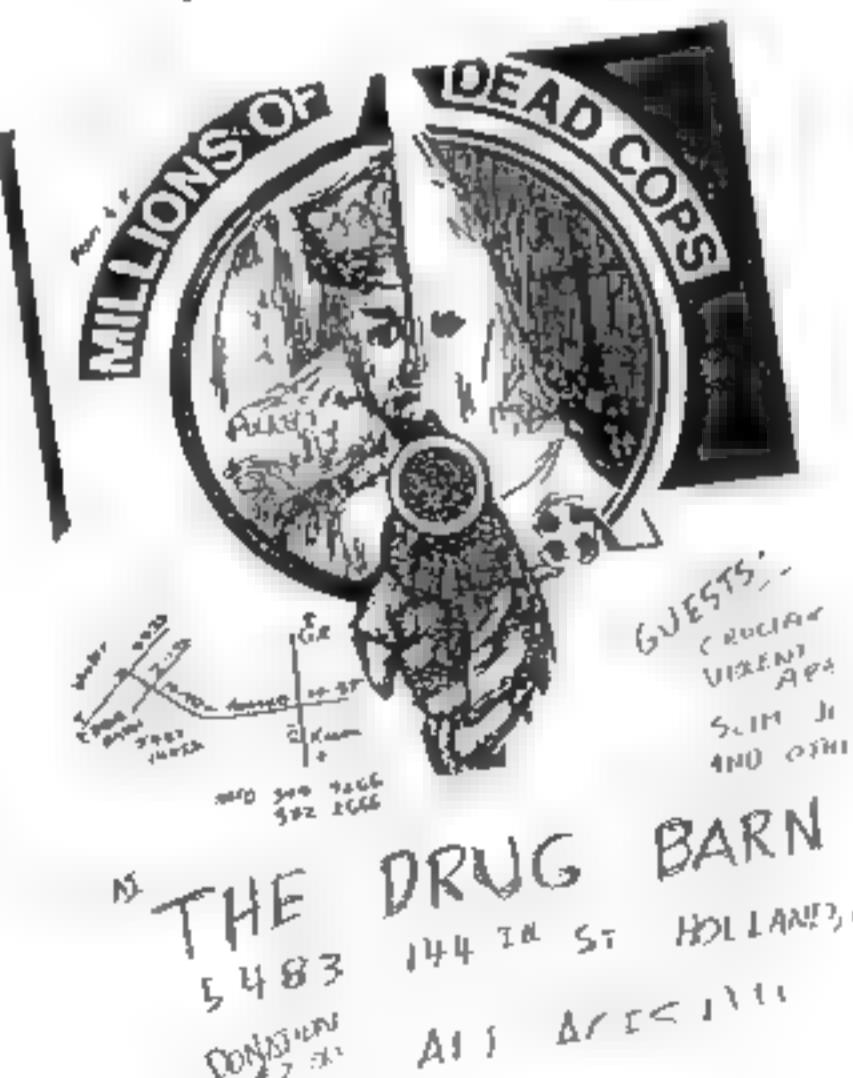
There's some other bands that are starting up...we could probably get the Affiliated to come...they had a good musical sound but their singer wasn't that good. Z: what about Displaced? K: I haven't seen them. Z: They're kind of...they're more of an Oi sound... K: a lot of the new bands in Detroit are really Oi-type sounding bands, and I can see why they're doing it too, it's because there are so many bands that say "Oh we're hardcore and we're gonna kill people" coming out that they just don't want people like that showing up at the shows anymore, just to come and beat people up, because it's stupid. It was those kind of people showing up at the shows that kind of ruined it for everybody else, so now they're trying to get away from that. Hopefully we won't have that problem here. Z: How about the kids here- do you think that Kalamazoo's scene is going to get bigger? There's not that many kids in the highschools who are into it... K: Well, in western Michigan, Kalamazoo's the only place where anything happens. The kids from other towns and other cities like Grand Rapids, Holland, Hastings make special road trips to come here. Even though there aren't that many people here interested in it, we draw from nearby cities. Z: Why aren't more of the kids here now into it? K: I don't think they really understand it, and the music isn't that trendy and interesting to them. But, I think that when school lets out, they'll be looking for something to do. I think they'll be more interested in checking it out. And if we can get the right kind of people there, to show everybody that it's not just a bunch of violence and headknocking...that people come there to have fun, then I think there would be more people that would get into it. If we set the mood right to begin with, then it should catch on. But I've been saying that for the last year. Z: Have you ever had any problems with the Kalamazoo Police? K: haven't had any problem with them at any show we've done here. In fact they've been more helpful than anything else. There was security at the last

NECROS VIOLENT APATHY SPITE



SUNDAY FEB 19 7·0

N.H.U. show and all they did was came in and asked us if we needed any help and they told us they'd lock up for us. No problem. Z: What were the big shows here this winter? K: Well, the only real big show we had was the fake T.S.O.L. show...Tough Shit Out of Luck, and we got Naked Raygun from Chicago to come up, and we had Fate Unknown play at that, and the Virelles, and us. And we had probably about 300 people show up for that. It got a lot of press coverage in the Western Herald. I don't know if we'll be able to get the same thing for the Circle Jerks next week or not. Z: So you want to keep the cop hater bands away from here... Bands that want to stir up, like the Crucifucks? K: Well, the thing about campus is that we have to get the shows approved- if they see a dance with the Crucifucks on it they wouldn't want to advertise it. They might think that we were some kind of anarchists organization to blow up the campus or something. Z: I thought that V.A. was a bunch of anarchists. K: Um, the only time that we create a lot of anarchy is when we do it on our own, in the privacy of our own home. Then we really blow up things. But for right now we want to get bands here that everyone agrees should play here. That's why we try to get the approval of everyone at the S.P.A. meetings...and a band like M.D.C. I don't think they really have that much influence on anything at all. All they talk about is how much they hate cops. Big deal. I don't hate cops. And I don't think that anyone else around here really hates cops that much, so why should we have 'em come and play? A system without any kind of authority isn't any system at all. Sure there's dicks for cops just like there's anarchists for punk rock...the only way I think any of this music is gonna get ahead is to work within the system itself, and try and change things from that point of view, not from throwing bricks through windows.



RED HOT CHILI PEPPERS,

NEW FUN NOV 4 1984

Top of the Rock discoteque, G.R.

It was much later than the scheduled 8:30 that NEW FUN hit the stage to warm up the crowd with their familiar danceable pop. followed by an interminable and unforgivable wait for the CHILI PEPPERS who didn't seem anxious to start. But when they did they most definitely caught everyone's attention if only from the way they were dressed. Anthony who hails from G.R. hid his face with a ski mask. The L.A. group's funk-rap-rock style of music and on stage energy was loads of fun as they ran thru the songs on the album. About the time Tony demasked, the bassist Flea, the man w/o FEAR (the notorious outfit he used to be in) got into an animated shouting match with a fan then suddenly dropped his drawers and stood nude on stage. After he pulled 'em back up he dared anyone else to do likewise so a local daredevil got up and followed suit. Flea did it again later as the band launched into a great version of Jimi Hendrix's "Let me stand next to your fire" one of the best songs of the night. It was funny watching Flea hobbling bareassed of the stage with his long johns around his ankles. They came back with "Give daddy a Kiss". The singer's family was there making this stop on the tour special for him. Mark Newman tried to create a scandal in the G.R. Press review over Flea showing his dick. It was a spontaneous thing and I can't imagine anyone there being too shocked about it. The only bad thing about the show was that they waited too long and cheated us with a very short set.

The Blight, Negative Approach, Necros, and the Dead Kennedys 7/29 Detroit

All together I had a blast at this gig, being a total spectator just checking everybody out, I didn't dance at all but there was a lot of slamming and some stage diving up front, there weren't any serious fights, which is cool, in my opinion. Anyhow, the Blight played first and they thoroughly sucked I think they were trying to do a Flipper imitation. Negative Approach was good, very tight and fast. The Necros were okay, fun but kind of sloppy. And then after a long wait the D.K.'s came on, Jello Biafra was totally out in the crowd rapping away and it was really cool listening to him. They did a cool version of "Police Truck", also "California Uber Alles" and of course "Mazi Punks". The show was good but I was kind of disappointed cause they didn't play very long and a lot of times it was really hard to tell what song they (the D.K.s) were playing until it was half over. Oh well, I had fun, it was worth the money I paid, I think.

These are my 2 favorite shows of 08.

Each year MI meltdown gets better

This year it's #5 so don't miss out.

MAY 9TH THE DAAC 2008

I was waiting for this show to happen for a long time. It was the record release show of the GR comp 7", "Fuck Detroit this is Grand Rapids". I love seeing all local shows happen in my area like this. Although I was worried nobody would buy the comp and I would be stuck with all the copies. We also decided to make this a DAAC benefit, which is our local collective art space where we do a lot of our shows. All the bands from the comp except one played this show. TOTAL GARBAGE was the only band who did not to make it. One of the guys had the flu I heard, but no worries I am sure they will do a make up show in the near future. The band that started off the night was S/M. This was the 1st show with their new bass player and it made a huge difference. They play sloppy fast hardcore punk. I think of bands like BORN AGAINST and VOID when I hear them. The guitar playing is fucking great. The singer is also great to watch and this was one of their best shows. RELIGIOUS SS DISORDER played 2nd and played a great set of mid paced punk rock. Not one of the best sets by them but still good none the less. POSITIVE NOISE took the stage after that and ripped through a short but their best set yet of hardcore punk. FINAL WORD was up next and this was the set I was waiting for because it was the first and only show for this band. The main reason I was so excited was because Joe, the former singer of FOREVER YOUTH, was singing for them. FY was one of the best hc bands to come out of GR. FINAL WORD only had 5 songs or maybe 4 to play but still it was something, and they ripped through them one after another. Seeing Joe sing was the best thing just as pissed and full of energy as he ever was. They ended the set with a cover by the band BREAKDOWN and it was perfect. Up next was JESUS CRISIS playing one of their last shows. A fast pissed set of hardcore punk as always from this band. I will miss seeing them live and also a great name to leave behind. Up next was ATTENTION SPAN and as always they played a ripping set of high-energy punk. This band will be one of those bands that you will think of when you think of Grand Rapids hardcore punk 10 years from now. They have the heart and energy to be one of the best of bands today. It also helps that everybody in the band rips at playing their instruments. The last band of the night was THE REAL BITTERS, they don't play a lot of all ages shows so I don't see them very much so it was nice to see them play at the DAAC. They played a great set of basic punk rock taking you back to the days of TSOL and CIRCLE JERKS style. This could have been the best show I have seen them play. All in all this was a great show and one of the best parts was seeing a lot of people singing a lot with the songs from the comp since a lot of advance copies got out before the show. Your local bands are everything. They are more important than any band coming to town. The best thing to see on tour is a scene supporting each other and not catering to bullshit drama. I really hope to see more local shows like this one.

JULY 7TH 2008 THE DAAC

Michigan Meltdown #4 was a total blast. 10 bands in three and a half hours. It was awesome. No band was allowed to play over 15 minutes. I think punk bands should be in and out I hate seeing a band try and do a long set if they don't have a plan to go along with it. A lot of the bands that played were new bands and not a lot of people had heard of them. The band to start the night was HARRESSOR a new band that for now is a three-piece, singer/drums/guitar, I think a bass would rule but still they sounded awesome. Total DISCHARGE with some SLAYER riffs tossed in. This was the best show I have seen them play. PROTOCULTURE is another new local band that played next. They play in your face awesome crusty hardcore punk. They played a great set and stayed under the 15 minute mark. POSITIVE NOISE took the stage next and played about 8 minutes worth of hardcore. This was the last day of a 12 day tour. ATTENTION SPAN played next with another short set, but it's always great to see them play a local show since kids get all riled up. BROWN SUGAR played next and did a 12 minute set of raging hardcore. This band is from Buffalo NY. They are a great new band to check out. Up next was their touring mates, RATIONAL ANIMALS who play a mix of POISON IDEA and late BLACK FLAG. PUNCH was the next band to do their thing. They played another killer short set of fast as fuck hardcore punk. This band came from the bay area. Check them out they rule. Next MERKIT put forth one of the best hardcore punk sets I have EVER seen in my life. I think it's so funny that people say punk is dead or fuck punk shows I have seen it all before. Well I have been going to show for 17 years and this was maybe the best set I have ever seen. The passion and anger they brought to the table was so over the top I could not believe what I was seeing. Thank you to MERKIT for making hardcore a threat. Last up was XBRANJAX they played the longest set of the night, which surprised me. Their set was not like the sets I have seen before. I am used to seeing them play fast fast fast then it's over. This was not so bad but not what I was looking for. Anyway thanks to all the bands that played, I can't wait till next year.

Diageo:

Diageo, owner of Guinness, Smirnoff, Red Stripe, and many others was recently cited by the Scottish Environmental Protection Agency as the largest polluter in the country. It has also been cited for dumping effluent and broken glass into Lake Victoria, Uganda. Diageo has also engaged in a deceptive public relations campaign in Africa that includes the funding a feature length movie, Critical Assignment. This film credits the fictional Guinness advertising creation Michael Power (actually actor Cleveland Mitchell) as a real actor, spouting his catchphrase "Guinness brings out the Power in you!"

Diageo Brands

Guinness
Smithwick's
Red Stripe

Other Concerns

Environmental Impact: Many beer corporations have been in the news with sustainability developments, but the motivation behind these is generally profit driven, or simply coming in line with regulations they had been ignoring for years. Smaller breweries such as Brooklyn and New Belgium are completely powered by wind turbines, and other craft brewers have incorporated creative ways to lessen the impact they have on the environment, such as Great Lakes Brewing using biodiesel and vegetable oil to fuel delivery trucks. The actual brewing process only takes of 3-10% of the total energy used in to make a beer, and over 60% of the total energy expenditure is in shipping and refrigeration. So those looking to mitigate environmental impact should take to drinking as locally as possible, and avoid retailers with inefficient open-air coolers. Additionally, the farming practices going into certified organic brew greatly diminish the upstream environmental impact and total energy use of a beer.

Genetic Modification: You would be hard pressed to find a beer brewed on a large scale that does not contain GMO ingredients in some fashion. Most high quantity, low quality brewers use conventional corn starch as part of the wort or base for fermentation, including the recipes for namesake Miller, Pabst, Anheuser-Busch, and Coors beers. Conventional rice is used, and in fact, Anheuser-Busch is the largest consumer of rice in the US. In 2007 experimental genetically engineered rice (Bayer LL601) not yet approved for human consumption was found in AB samples. Even for those brewers not using GM corn and rice, the practice of using GM enzymes in the fermentation process is common among larger brewers. These enzymes can be engineered to be more heat resistant, or are produced by GM bacteria to be added to the wort to convert rice and corn starches to sugar because they are not naturally available in high enough levels in those grains

Animal Ingredients: Isinglass is a protein obtained from the swim bladders of fish that is used to filter yeast from beer. Although it is present in only trace amounts in the final product, it is considered to render a beer non-vegetarian. Here is a list of popular beers that utilize isinglass.

Guinness
Carling Black Label
Red Stripe

Fosters
Newcastle
Murphy's Stout

Bass
Beamish
Boddington's

Old Speckled Hen
Stella Artois
Tetley's

Sexism: It is no secret that corporate beer advertising contains some of the most sexist imagery in our culture. If you feel that this is fair to your Sisters, then please, support these companies. **Okay, anything else?** There are around 1,500 breweries in the United States, and while the brewers listed here account for 95% of sales, the multitude of others generally produce great beer at a very different level of social and environmental impact. Try biking on down to a local place where you can actually talk to the people that work there, or searching the news for articles about beer companies that are addressing issues that are important to you. Believe me, they are out there, and you will be surprised.

"I am a firm believer in the people. If given the truth, they can be depended upon to meet any national crisis. The great point is to bring them the real facts, and beer."

- Abraham Lincoln

Thank you for taking the time to read this! Here is some information about the beer companies that dominate about 95% of the market here in the US:

AB InBev:

Senator Keg
Smirnoff Ice

Harp
Kilkenny
Satzzenbrau

Anheuser-Busch is one of the top 40 air polluters in the US, releasing over 2,200,000 lbs of pollutants into the sky last year alone. Historically AB has had a good, labor-friendly reputation, but unfortunately this has changed since its merger with InBev. At the time of this draft, AB has stopped payment on pensions for AB union widows, and is currently renegotiating union contracts with a 10% reduction in workforce expected. It is worth mentioning that Arizona Senator John McCain is a significant stock holder in AB. Also, AB subsidiary Sea World has had its license for capture and detainment of dolphins and orcas repeatedly revoked.

Anheuser-Busch brands:

Budweiser	Shock Top	180 Energy
Bud Light	SkipJack Amber Lager	Stone Mill Pale
Michelob	Wild Hop Lager	King Cobra
Busch	Bacardi Silver	Partial ownership
Rolling Rock	Wild Blue	Red Hook
Natural Light/Ice	Sun Dog	Widmer Bros
Bud Extra	Beach Bum	Corona
Bare Knuckle	Blonde	Victoria
Stout	Jack's Pumpkin Spice	Modelo
Ascent 54	ZiegenBock	
	Redbridge	
	O'Doul's	
	Winter's Bourbon	

Landskark Lager
Hurricane
King Cobra
Partial ownership
Red Hook
Widmer Bros
Corona
Victoria
Modelo

InBev, the largest brewer in the world, has frequently been accused of buying the rights to a "premium" beer and lowering both quality control standards and wages at newly acquired companies. For example, wages at the Montenegro brewing facility were cut from a monthly average of €321 down to €87, on top of eliminating nearly half of the positions at the factory after breaking three strikes. InBev later settled with unions regarding this and other disputes but refused to honor the agreements once work resumed. InBev has also been fined along with Heineken for price fixing in the European market.

InBev Brands:

Absolut Cut	Brahma	Haacke-Beck	Mousel	Korona
Alexander	Breda	Hasseröder	Pivara	Skol
Keith's	Cafri	Hertog Jan	Treblesa	Spaten
Andes	Caracu	Hoegaarden	Noroc	St. Pauli Girl
Antarotica	Cass	Hougaerdse	OB	Staropramen
Apatinska	Chernihivske	Das	Oranjeboom	Stella Artois
pivara	Diebels	Jinlongquan	Original	Sukita
Aqua Fratelli	Diekirch	Julius	Peeterman	Taller
Vita	Dinx	Jupiler	Artois	Tennent's
Astika	Dommelsch	KK	Tinkov	Tinkov
Baisha	Double Deer	Kamentiza	Gubernskoye	Gubernskoye
BagBier	Dutch Gold	Klinskoye	Piedboeuf	Vieux Temps
Bass	Eiken Artois	Kokane	Wolters	Whitbread
Baviera	Franziskaner	Weissbier	Red Shiliang	Riley
Beck's	Gilde	La Bécasse	La Bécasse	Yali
Belle-Vue	Ratskeller	Rohan	Safr	Yantar
Bergembier	Guaraná	Lakeport	Santai	Zagrebacka
Boddingtons	Bohemia	Lefie	Sedrin	pivovara
Boorsodi	Guarana	Liber	Zizbulin	Zibirskaia
Boomerang	Brahma	Marathon	Zhuijiang	Zhuijiang

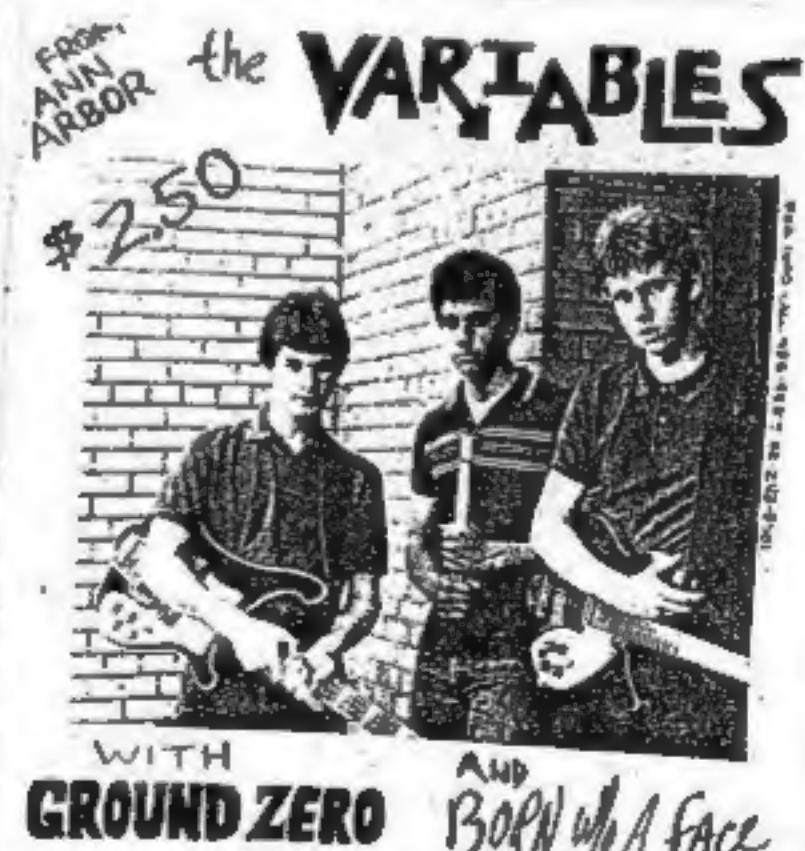
Pabst Brewing Company:

Pabst is not actually a brewing company at all. It is a marketing front that contracts all of its brewing out to other companies, with around 85% of the work done by MillerCoors. Pabst is owned by the S&P Corp, which is in turn owned by the The Kalmanovitz Charitable Foundation. This trust, which reports Pabst stock value at roughly 1-5% of its actual worth, is a tax shell which violates US law in both its ownership structure and lack of mandatory charitable giving. It is run by Jesuit priest John LoSchiavo, chancellor of the private University of San Francisco, which is one of the only benefactors of the foundation. The trust is named for Paul Kalmanovitz, who throughout his career would buy up breweries, shut them down, and contract the brewing out with lowered quality standards. Breweries that had been taken over by Kalmanovitz were known to fly the American flag inverted and at half staff upon the news of a buyout. In 1981 Falstaff employees even chipped in to buy Kalmanovitz a microwave as a gift, hoping it would fatally disrupt his pacemaker.

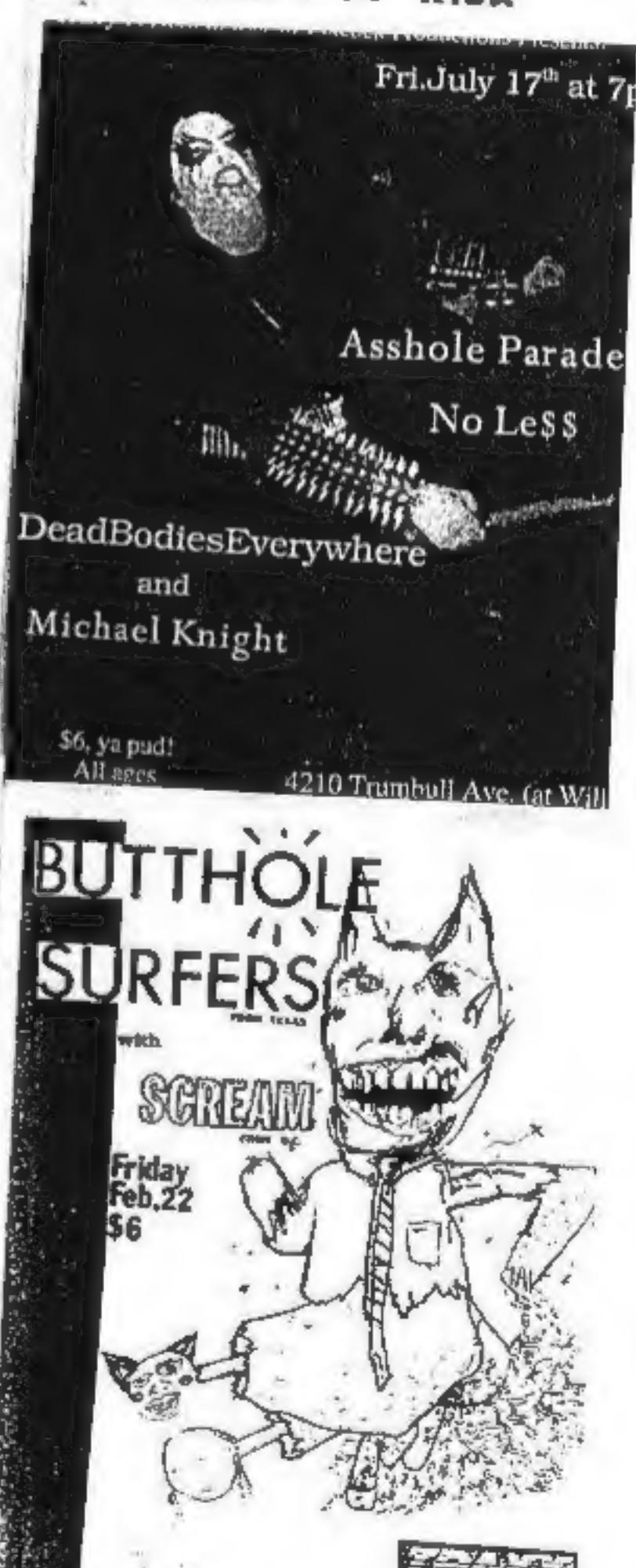
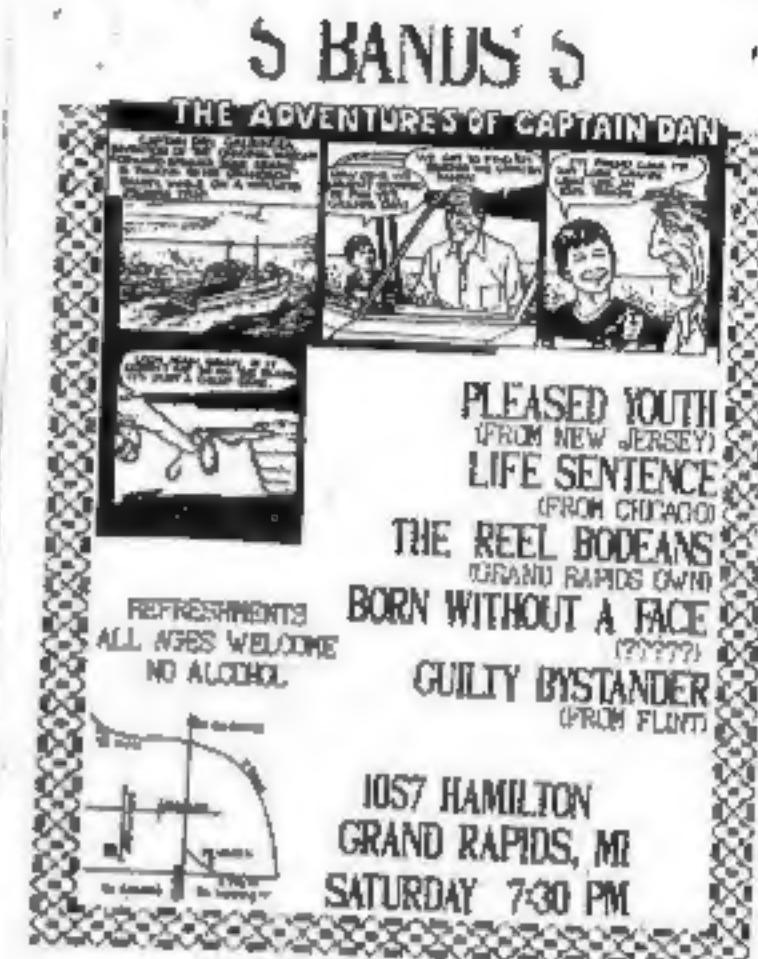
Pabst Brands:

MillerCoors (SAB Miller, MolsonCoors):				
Absolut Cut	Brahma	Haacke-Beck	Mousel	Korona
Alexander	Breda	Hasseröder	Pivara	Skol
Keith's	Cafri	Hertog Jan	Treblesa	Spaten
Andes	Caracu	Hoegaarden	Noroc	St. Pauli Girl
Antarotica	Cass	Hougaerdse	OB	Staropramen
Apatinska	Chernihivske	Das	Oranjeboom	Stella Artois
pivara	Diebels	Jinlongquan	Original	Sukita
Aqua Fratelli	Diekirch	Julius	Peeterman	Taller
Vita	Dinx	Jupiler	Artois	Tennent's
Astika	Dommelsch	KK	Tinkov	Tinkov
Baisha	Double Deer	Kamentiza	Gubernskoye	Vieux Temps
BagBier	Dutch Gold	Klinskoye	Piedboeuf	Whitbread
Bass	Eiken Artois	Kokane	Wolters	Riley
Baviera	Franziskaner	Weissbier	Red Shiliang	La Bécasse
Beck's	Gilde	La Bécasse	La Bécasse	Rohan
Belle-Vue	Ratskeller	Rohan	Yali	Yantar
Bergembier	Guaraná	Lakeport	Yantar	Zagrebacka
Boddingtons	Bohemia	Lefie	Zagrebacka	Santai
Boorsodi	Guarana	Liber	Sedrin	pivovara
Boomerang	Brahma	Marathon	Zibirskaia	Zibirskaia
Coors , where to begin? Just in the last 50 years, Coors has been one of the worst enemies to organized labor this country has seen. Coors has not only killed more unions than you have fingers and toes, poor conditions have killed workers in its factories. Joseph Coors gave Oliver North \$85,000 to purchase an airplane for right-wing Nicaraguan terrorist contras, and has helped raise millions more to fund their cause. The Coors family has helped found and continue to fund the Heritage Foundation, the Free Congress Foundation, and the Council for National Policy. These are ultra-right-wing DC think tanks who's causes include: Opposing the Civil Rights Act, anti-homosexuality legislation, abstinence only education, anti-labor legislation and education, opposing nuclear disarmament, anti-Islam policies and propaganda, anti-immigration legislation and education, direct payment to scientists for anti-climate change research, anti-minimum wage laws, and propaganda touting the safety of pesticides. In addition to these policies, these groups employ KKK financier Richard Shoff, eugenics activist and holocaust denier Roger Pearson, as well as a great many other evangelical and nationalist socialist figures. Joseph's older brother William once told a group of minority businessmen "you will find out that probably the greatest favor that anybody ever did you was to drag your ancestors over here in chains against their will, and I mean it." Additionally, Coors subsidiary ACX Technologies is a defense department supplier, making ceramics for missiles and other weapons. Since absorbing Molson, it has imposed its anti-labor policies on that subsidiary.				
MolsonCoors Brands:				
Ballantine Ale	McSorley's	Rainier Lager	Killian's	Molson
Blatz	National Bohemian	Schaefer	Keystone	Rockard's
Champale	Old Milwaukee	Schlitz	Carling	Greemore Springs
Colt 45	Old Style	Schmidt's	Carling Black Label	Blue Moon
Country Club	Olympia	Special Export	St. Ides	Stag
Jacob Best	Pabst Blue Ribbon			Piel's
Lone Star	Pearl			

Last year I did a flyer art show. I collected over 700 flyers from all over Michigan and ones that would cover the entire 30 years of punk and hardcore in this area. It was really awesome to see 30 years of history, and not just 80's or 70's stuff. The best part was seeing young and old punks checking out history that they played a part in. We can't let flyer art die we need to keep making those cool posters that we all hang on our bedrooms walls. These are some of best ones check it out



SATURDAY JULY 21 8PM-12PM
ALL AGES WELCOME NO ALCOHOL
St CECILIA BLDG 24 RANSOM N.E.





the truth THE JUNIOR DISINFECT
SHOWS ALL AGE SHOW AT 2:00 LATE SHOW AT 9:00
STARTS 2:00

SHOWS ALL AGE SHOW AT 2:00 STARTS **LATE SHOW** AT 9:00

A 4x10 grid of black dots arranged in four rows and ten columns.

**WED AUG 1
JOE'S STAR BAR**



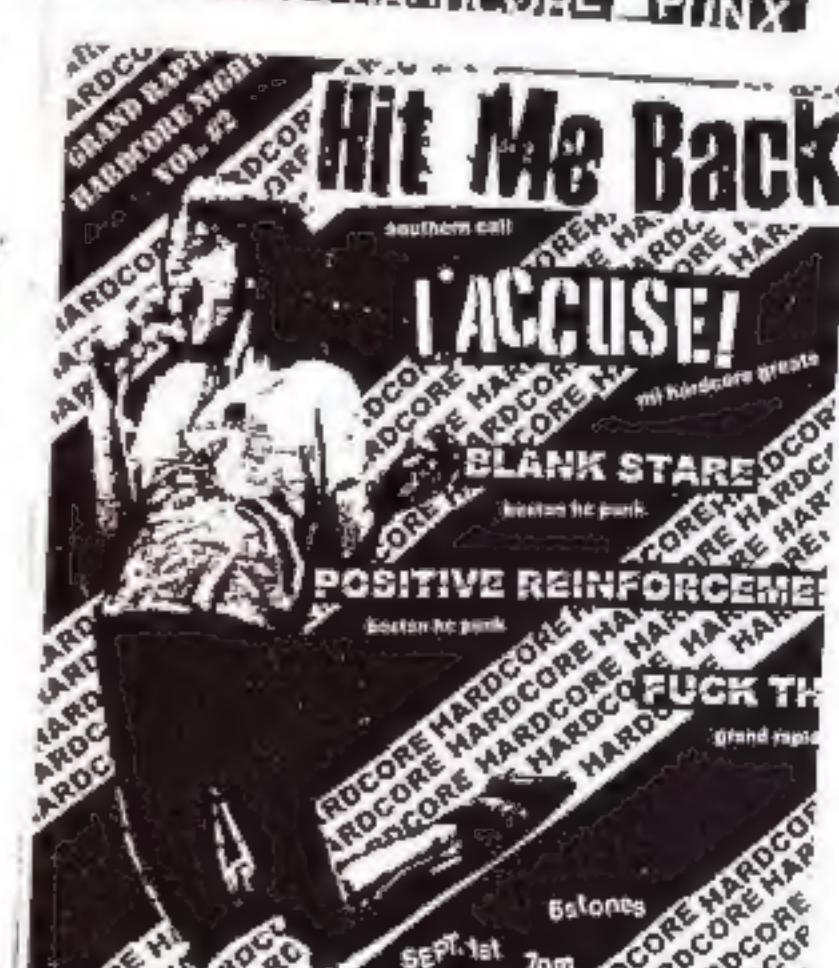
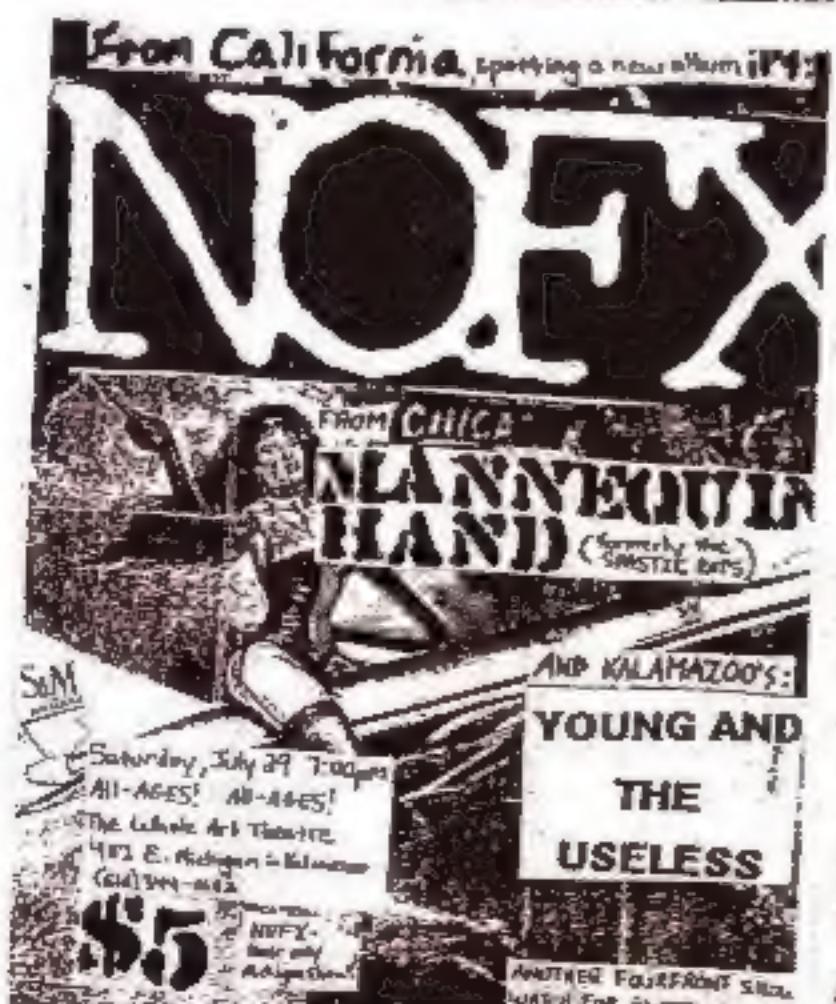
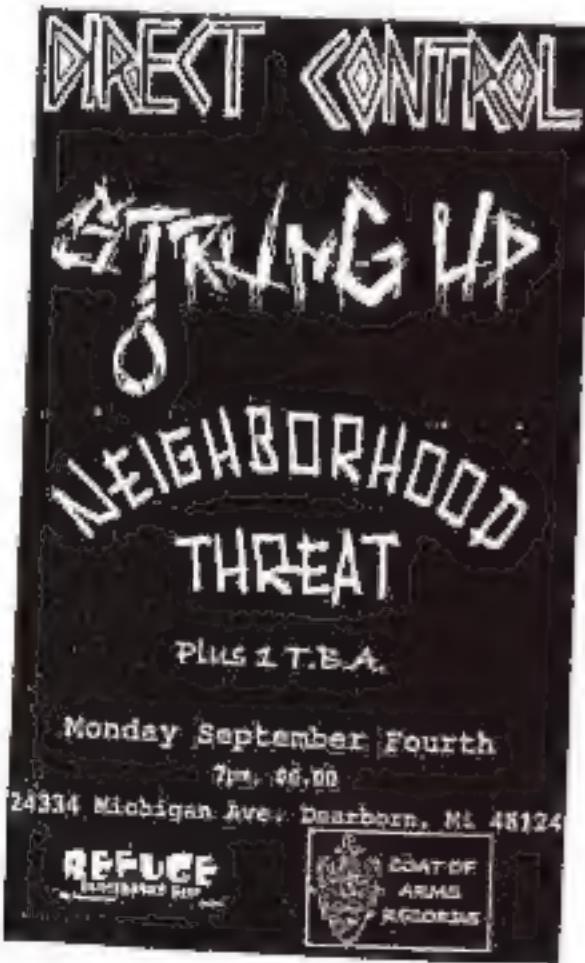
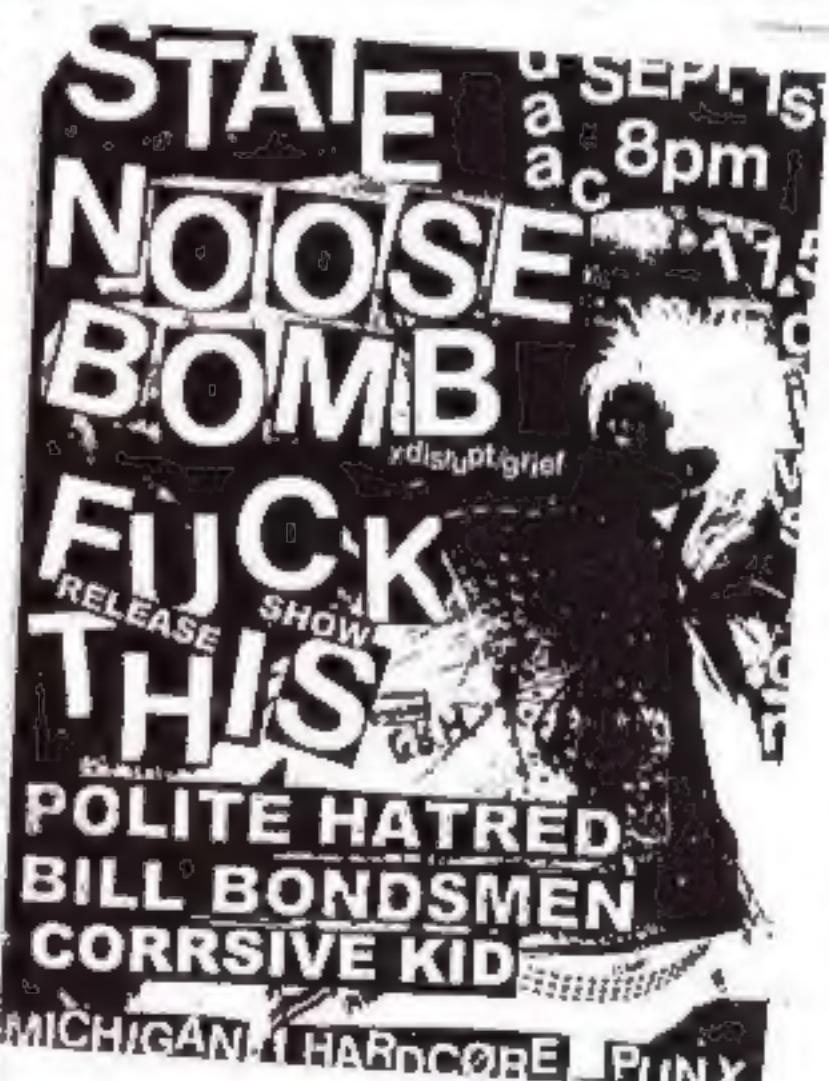
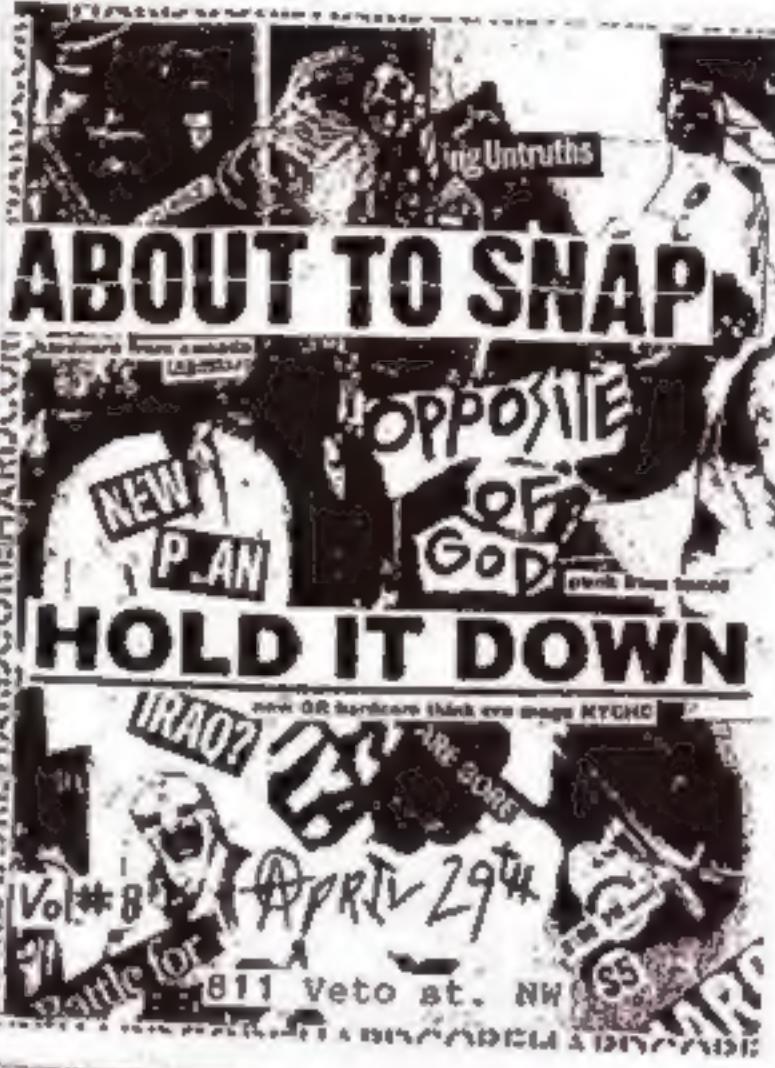
BREATHER

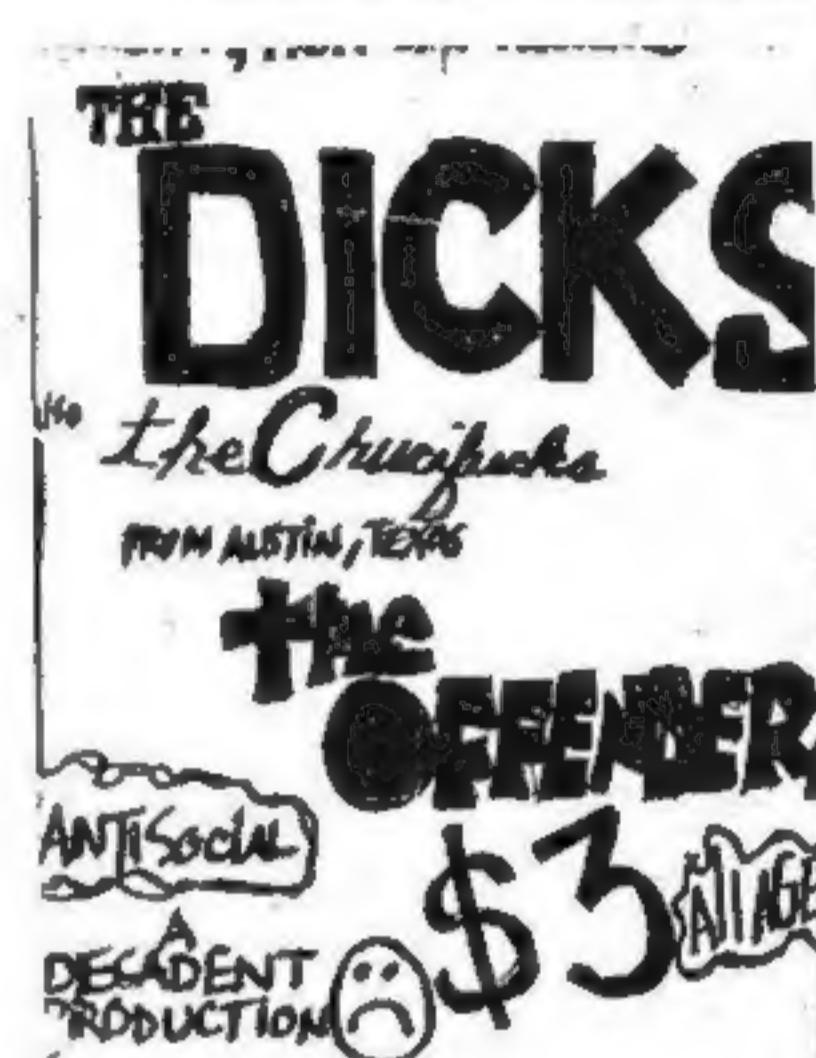
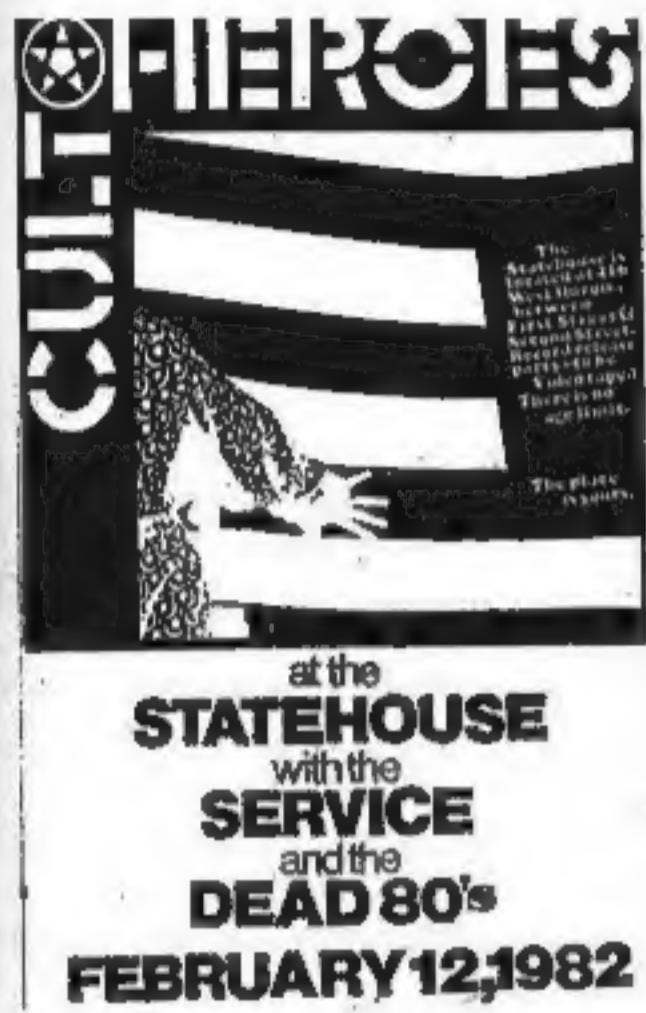
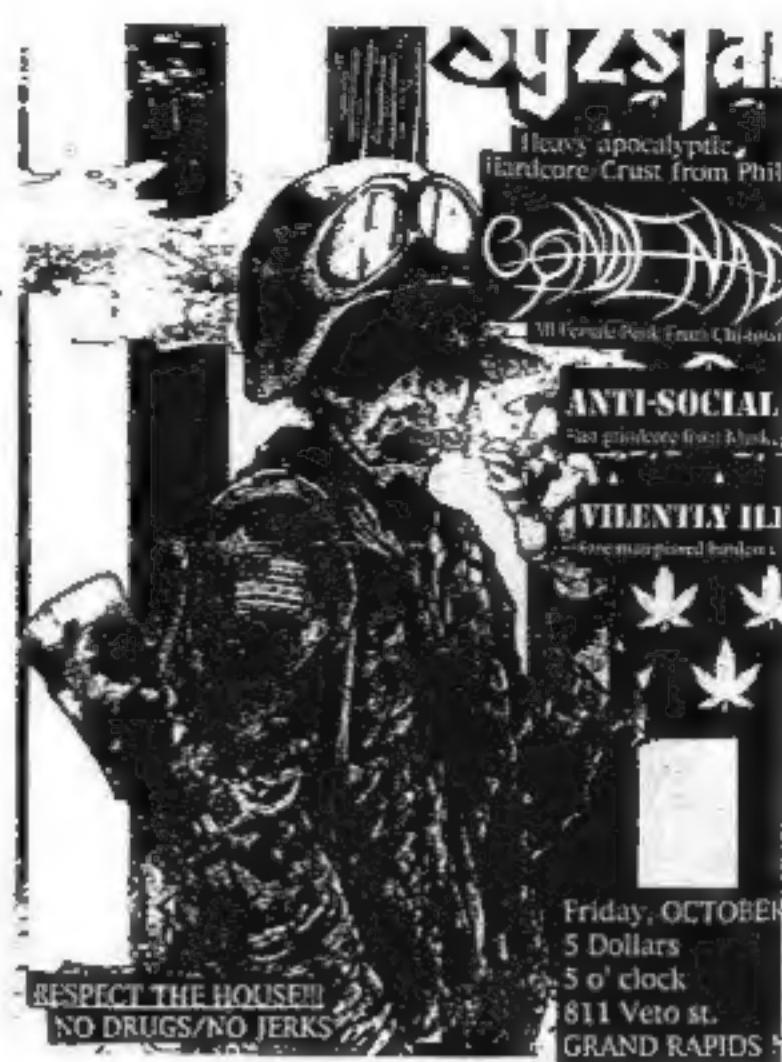
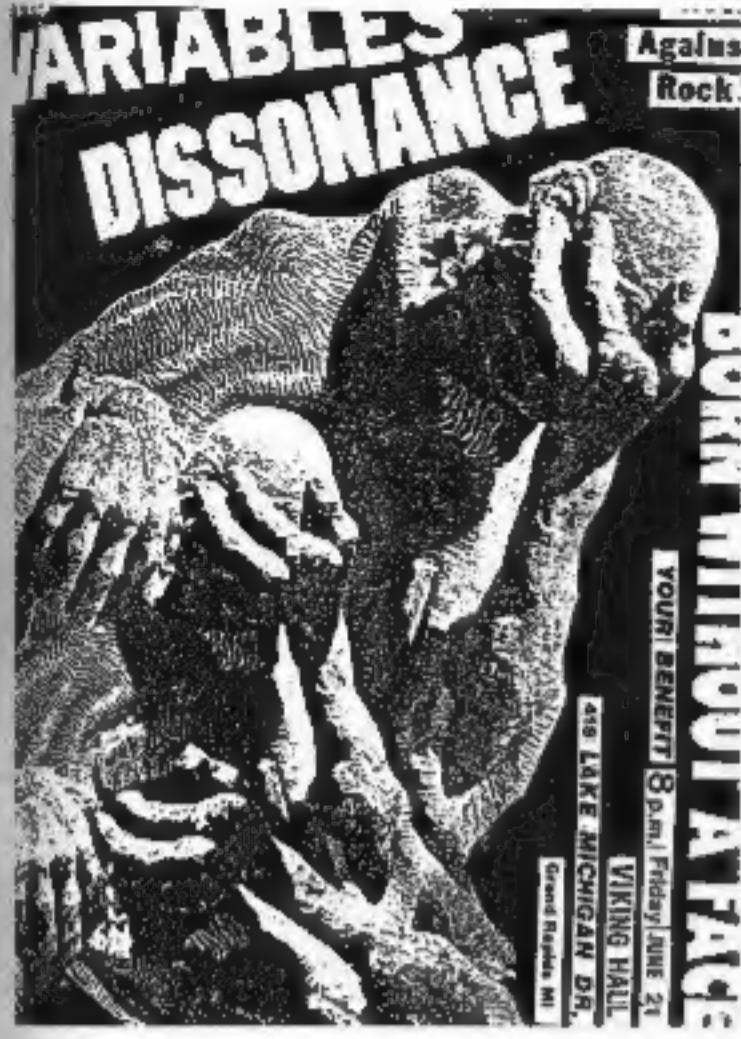
WITH MINE 8:00 p.m. LO. CAFE



I-75 South to Madison Avenue exit, follow to
John R. - Make a left - Make a right on
Broadway - forth building on left -
1529 Broadway. \$5.00
(313) 953-9151

FF
4/23





BACK AGAIN
Wed. July 27

D.O.A.

WITH
THE IMAGE

Also
Broken West

\$6.00

CHEAP!

ICE
PICK

1129 ~~3rd~~ 3
Muskegon

The image is a black and white advertisement for the movie "THRASH". At the top left, it says "SUNDAY 6 MAY 1986". The title "THRASH" is written in large, bold, block letters. Below the title, there is a speech bubble containing text: "Come on and support your local heroes! Thrash, Bloodpact, and Death Metal". To the left of the title is a large five-pointed star with the word "REMEMBER" written across its points. In the center-right, there is a stylized illustration of a cheerleader with pom-poms, wearing a mask. Below the cheerleader is a dark, shadowed figure. At the bottom left, there is a box with the words "PEPSI MAX" and "PPMINE". Below this box, there is more text: "Pepsi and Pepsi Max from the Monolith". To the right of the main title area, there is a small inset image showing a close-up of a face.

A black and white photograph of a movie poster. The title "SON OF SAM" is at the top in large, bold, block letters. Below it is a stylized illustration of a man's face with a wide-open mouth, showing teeth and tongue. The words "and THE MENACE" are written across the center of the illustration. At the bottom, the words "Rock 'n' John's" are written in a jagged, dynamic font. A small banner on the left side reads "BETTER BY THE BUNCH". In the bottom right corner, there is a small illustration of a person. At the very bottom, the word "all" is partially visible.



30 YEARS OF MICHIGAN PUNK AND HARDCORE

Bleeding Ear PRESENTS
FROM OHIO
PAINFUL DISCHARGE
FROM DETROIT
JUST BORN
PLUS
HOLY TERROR
AND
PREMATURE BABY

SAT. APRIL 26
\$5.00

EGLESTON
COUNTRY GARDENS
NO ALCOHOL!

APPLE AVE (S)
4 mi - 2.7 mi
US 31
N
WINDSOR
DETROIT

DOORS OPEN
ABOUT 7:30